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VOLUME XII: 1937-8



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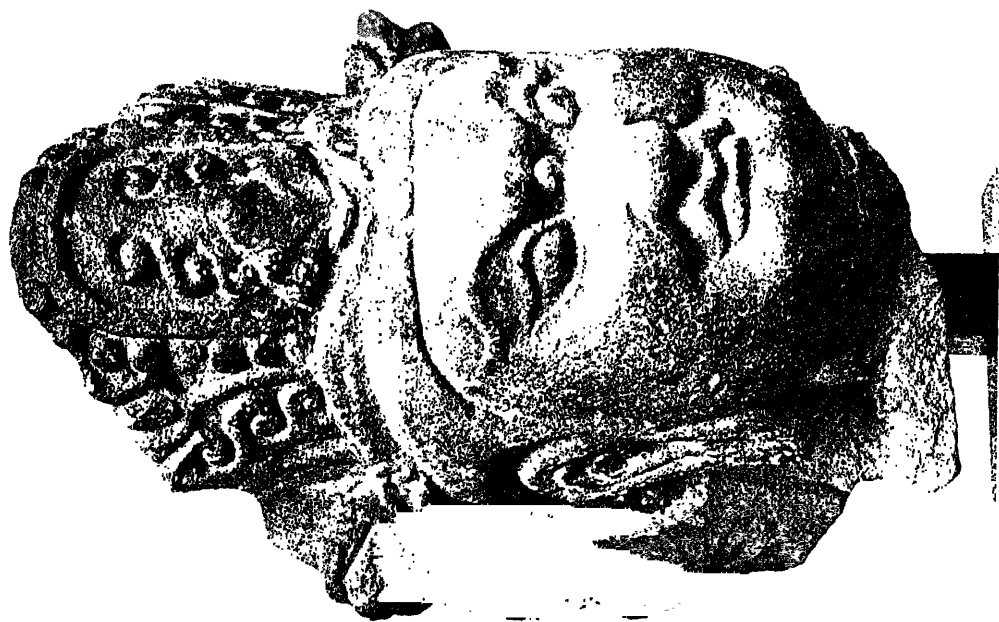
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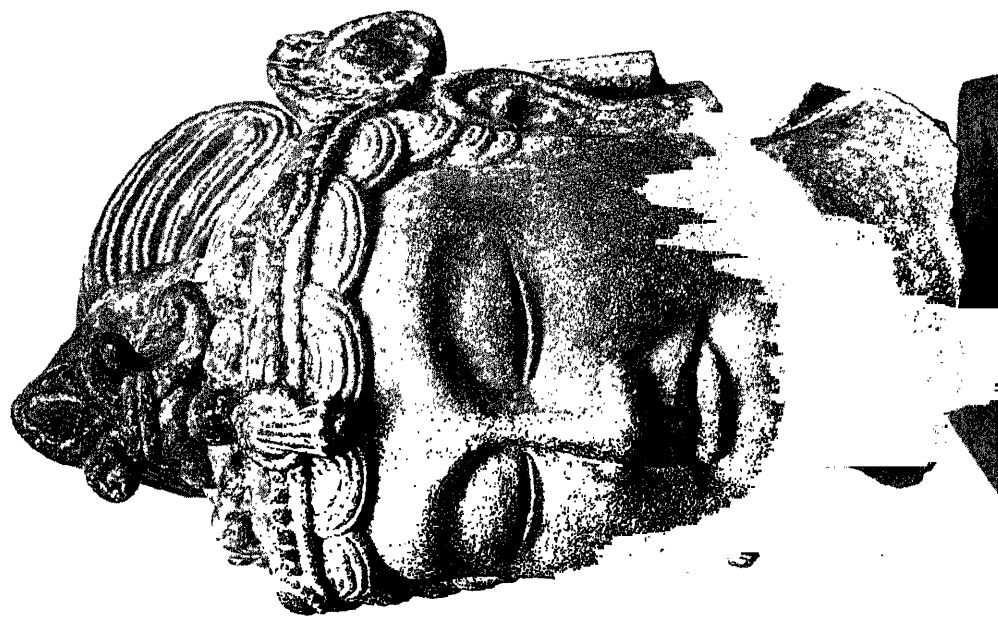
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II. STONE HEAD OF BUDDHA FROM T'IENT LUNG SHAN



III. STONE HEADS FROM T'IENTUNG SHAN. ^a



^b A GUARDIAN DEITY; ^b, A BODHISATVA

1. SCULPTURE FROM T'IENT LUNG SHAN.

THE collection of Chinese sculpture, which lately has had valuable accessions from the Eumorfopoulos Collection, has been further enriched by the five heads from the T'ien Lung Shan caves presented by Mr Kaichiro Nezu, of Tokyo, as a token of friendship to the British nation.

The cave temples of T'ien Lung Shan, situated about 10 miles SW. of Taiyüanfu in Shansi, were built partly in the Northern Ch'i dynasty, about A.D. 560, and partly in the succeeding dynasties of Sui and T'ang. The principal temple was seriously damaged in 1124 and many of the sculptures were defaced, but the building was reconstructed about 120 years later during the Yüan dynasty. In spite of the catastrophe of 1124 and ravages of time on the rather soft and sandy material out of which the shrines and sculptures were cut, the cave temples of T'ien Lung Shan were reasonably well preserved until recent years. They have now been desecrated by sculpture thieves who have removed whole statues and innumerable heads for sale in the curio market.

The range of the T'ien Lung Shan sculptures—Northern Ch'i, Sui, and T'ang—covers the mature period of Chinese religious sculpture, and many of the figures are of great beauty.

A fine series of them was exhibited at Burlington House in the International Exhibition of Chinese Art in 1935-6, but it has gone back to its owners abroad and there is little left in this country to represent what must be reckoned among the finest examples of medieval Chinese sculpture. Mr Nezu's gift then is a peculiarly welcome one, giving us five characteristic examples of the T'ien Lung Shan art.

Four of these are illustrated on Pls. I-III. A head of Buddha (Pl. I) appears to be the earliest. It is remarkable for the ornamental treatment of the hair. Height 10.5 inches.

Another head of Buddha (Pl. II) shows the more usual representation of the hair in tight curls. It, too, may be a little earlier than the T'ang dynasty. Height 15 inches.

Those illustrated in Plate III, *a* and *b*, probably date from the early part of the T'ang period (618-906), the former a head of one of the Guardian deities (Height 12 inches) and the latter a head of

a Bodhisattva (Height 13.5 inches). The fifth head is of a Bodhisattva and measures 13 inches in height. R. L. HOBSON.

2. COLOURED GLASS FROM EGYPT.

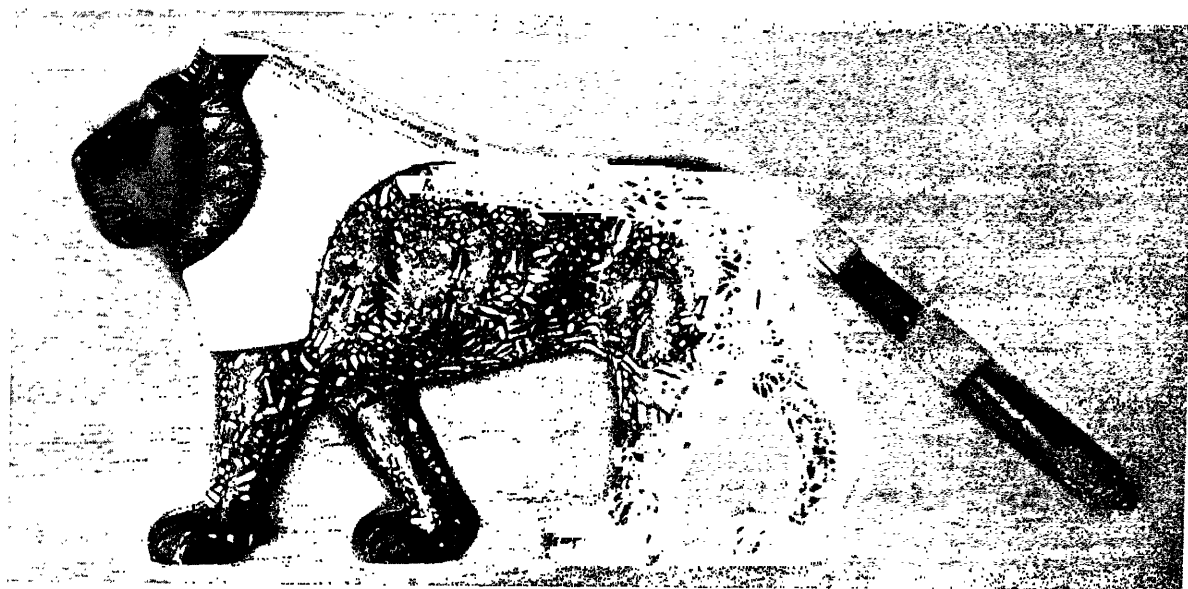
THE two antiquities published on Pl. IV were obtained ultimately from the same private collection as that to which the glass figure of Anubis, published in *B.M.Q.*, vol. x, Pl. xxxii, no. 1, belonged. The figure of a woman, kneeling, 11 cm. high (Pl. IV*a*), is done in two shades of blue, the pale for the naked flesh and a deeper, mottled blue for the skirt, in black for the hair, picked out with red for the band, and in yellow for the bracelet on the upper left arm, picked out with dark blue and two reds for the band of stones. The hair and the face and neck were separable pieces; part of the neck is now lost. The hand has been damaged, and the foot broken off where it joins the skirt. The only evidence for dating is internal, and that is not decisive; the figure might be as late as the first century B.C. There is nothing unusual about the technical execution. Mr Lucas has kindly pointed out that inlaid bracelets of coloured glass are found on figures of Tut-ankh-amen and his queen, on the back of the 'throne' from the famous tomb, and also that inlaid necklaces of variegated glass appear on glass objects of unknown provenance and date in the Cairo Museum.

The lion, 9 cm. max. height (Pl. IV*b*), is in four parts, the head of black glass, the mane in blue frit, the body in a variegated yellow and black glass, the feet being left black, and the tail, now broken into three pieces, also in black glass. This is the first example in collections of this museum of this peculiar form of variegated glass, which looks as if it was produced by something resembling the *millefiori* method. The style points to the XXVIth Dynasty or later, a date favoured also by the Anubis figure; since the kneeling woman probably belonged to the same set of objects, it is reasonable to suppose that that also is of about the same time, perhaps not so late as Ptolemaic.

It should be noted that all this glass is porous, and imperfectly fused, so that the two objects have in fact been treated to clear them of salt. Not much is known about such glass figures for inlay, but Mr Lucas has informed me that apart from the collection at Cairo

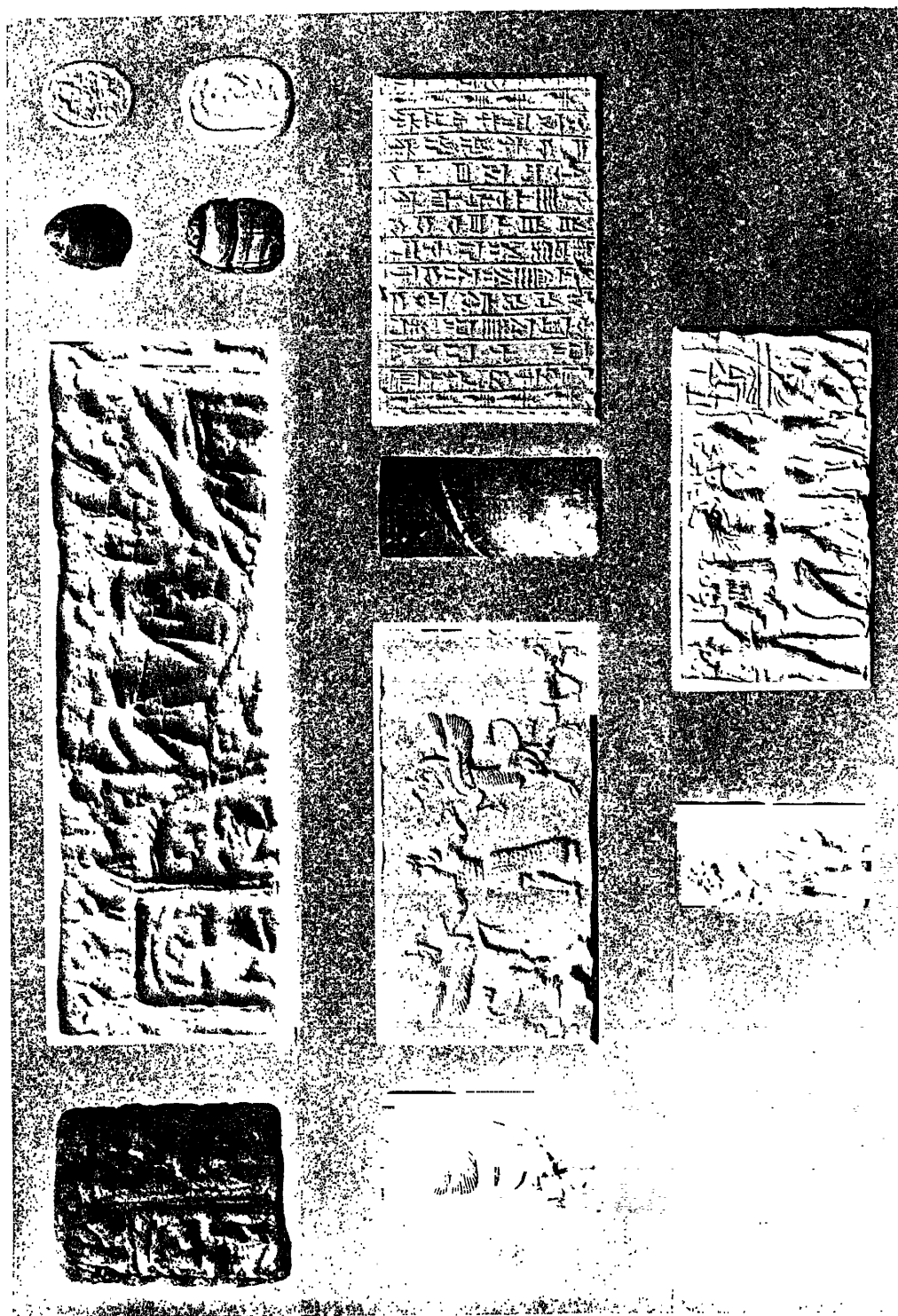


a



b

IV. GLASS INLAYS FROM EGYPT



V. CYLINDER SEALS AND SCARABS

already mentioned, which contains black glass figures of Anubis, crouching figures in red with separate green faces and blue wigs, feet and hands, and a blue glass head and shoulders with variegated head-dress, &c., there is another collection from Medinet Habu, of unknown date, with parts of figures in opaque red glass, which has turned green outside. There is obviously much still to be learnt about the developments of glass manufacture at the end of the dynastic period.

SIDNEY SMITH.

3. CYLINDER SEALS AND SCARABS.

THE four cylinder seals illustrated on Pl. V are from Iraq. The earliest, doubtless, is the limestone seal no. 129097, diam. 3.1 cm. (top left), of which it is impossible to explain the design. A man seems to be advancing over rising ground, holding in his right hand an object with a disk-shaped top, towards four human figures, who stand over what appears to be a doorway giving admittance to two subterranean chambers in which other human figures kneel or lie. Separated from the doorway by an animal with back-turned head, rearing over a small hut (?), is another human figure. The seal certainly belongs to the early archaic period and is probably early within that period. The lapis lazuli seal, no. 129100, diam. 1.7 cm. (bottom), with the 'band' design of animals and a hero fighting, with an archaic inscription and animals below, is to be dated to the late archaic class which fills the period between a class of seals from Fara and the time of Lugalanda.¹ Two of the signs in the inscription have not yet been identified; the ductus of the characters points to a comparison with the group of seals from Fara. The Kassite seal, of a variegated stone, no. 129099, diam. 1.6 cm. (right centre), is inscribed with an address to 'the daughter of Sin' by a 'reverent servant', Shumum-libshi son of Belanum, a priest of Enki in Eridu, here probably the district of Babylon, not the southern city; the beginning is marked by a row of five insect forms. The chalcedony seal, no. 129098, diam. 1.9 cm. (left centre), is Assyrian, of about the seventh century B.C. It is remarkable for the treatment of the dress as if it were covered with a large mesh, and for the rare appearance of a dog in the scene of the hero with animals.

¹ See Anton Moortgat, *Frühe Bildkunst in Sumer*, 33.

The agate scarab, no. 125691, max. length 1.6 cm. (top right, lower), is in the Egyptizing style, from Syria. A divine figure, wearing a disk under the winged sun-disk, is one of the solar gods, presumably; behind him is a crescent, which can hardly be intended for wings. The lower objects cannot be confidently identified. The date is probably between the seventh and fifth centuries. The other scarab, no. 125692, max. length 1.6 cm., of dark stone, bears figures of animals on its base, which is covered with a thin piece of low quality gold; it probably belongs to about the same period.

With these seals there have also been acquired two prophylactic plaques, one showing a man wearing the fish robe, the other a squatting dog, both probably dating from the time of the First Dynasty of Babylon, about 2000 B.C., and four tablets in fairly good condition.

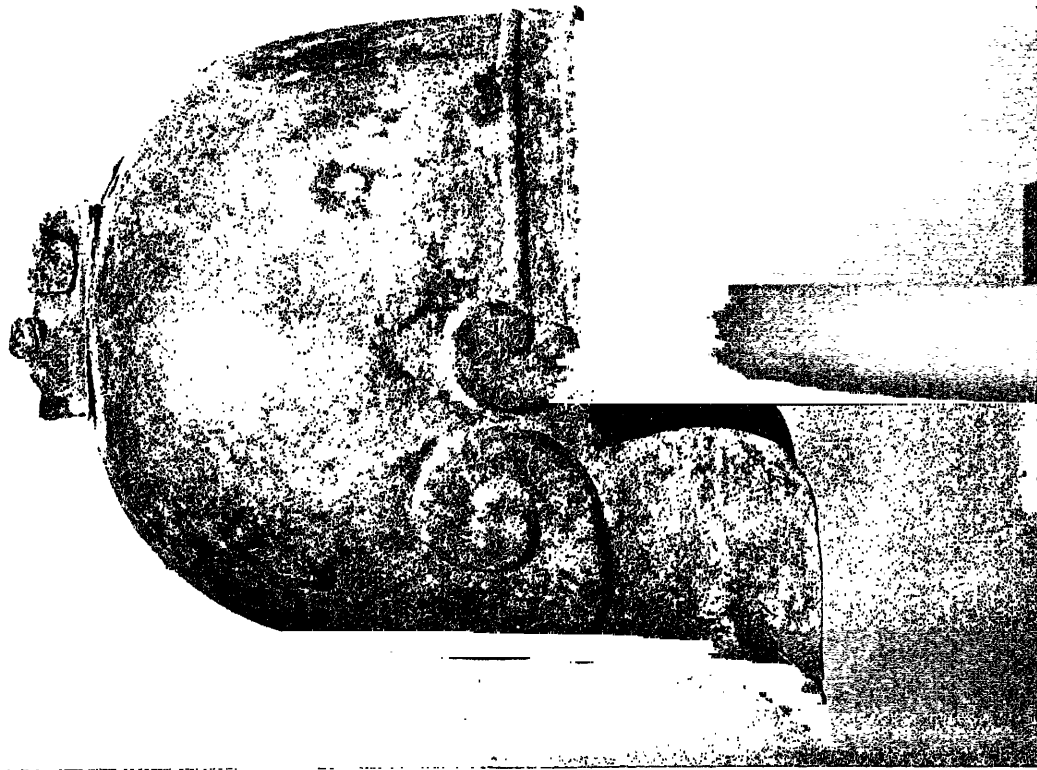
SIDNEY SMITH.

4. GREEK COINS.

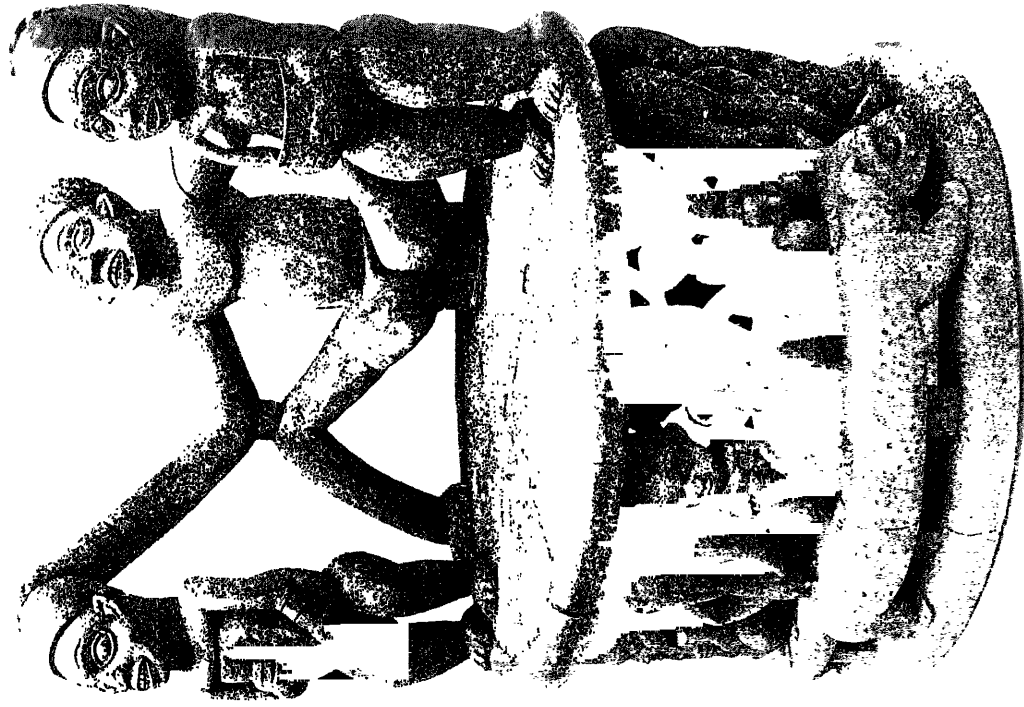
AMONG the more important recent additions to the series of Greek coins in the Museum are two fine electrum staters of Cyzicus of the fifth century B.C. presented by Mr H. C. Hoskier, who has in the past done so much for this series. The obverse types are a male figure holding a tunny fish in each hand (Pl. VI, 1) and a female head with a tunny fish, the badge of the city, below (Pl. VI, 2). The reverses have the usual incuse square. Among an interesting collection of coins presented by Mr E. S. G. Robinson, Deputy Keeper of the Department, we may note a drachm of Capua struck during its defection from Rome to Hannibal, with legend in Oscan instead of Latin (Pl. VI, 3); two tetradrachms of Mende from the Kaliandra hoard, one of the early (Pl. VI, 4) and the other of the late fifth century (Pl. VI, 5); an Etruscan didrachm of the third century with type Gorgon's head (Pl. VI, 8); a fine tetradrachm of Alabanda in Caria struck while it was held by Antiochus the Great and had the name of Antioch (Pl. VI, 6). A silver coin of Larissa with types, facing head of nymph, and grazing horse, and symbol bull's head (Pl. VI, 7), and a fine series of coins from the Black Sea district, chiefly of Olbia, of which one of the most notable is a silver stater of Panticapaeum of about 300 B.C. with a head of the young Dionysus



VI. GREEK AND ROMAN COINS



VII. *a*, BRONZE HELMET FROM NORTH ITALY



b, CARVED WOODEN THRONE FROM THE CAMEROONS

(Pl. VI, 9). Monsieur O. Ravel has presented six varieties of the stater of Neapolis of the fourth century B.C. (Pl. VI, 10), with obverse head of nymph and reverse man-headed bull crowned by Victory.

J. ALLAN.

5. ROMAN COINS.

MR E. S. G. ROBINSON has presented to the Museum two Romano-Campanian didrachms of the interesting and attractive series with obv. head of goddess r., in griffin-helmet, rev. Victory r. with wreath and palm, ROMANO: the obverses have symbols and the reverses Greek letters (Pl. VI, 11). The variety introduced by the changing symbols and letters offers more chance of successful classification than is usual in the early Roman coinage, and for this reason every addition to the series may prove of considerable value. M. Paul Tinchant has presented a very remarkable denarius of Vespasian. The obverse shows a radiate bust of the Emperor, IMP CAES VESPASIANVS AVG, the reverse, a soldier standing facing, holding spear and trophy, EXERCITVS MOESIC(VS) (Pl. VI, 12). The style is very peculiar. The only other known coin that shows it is an aureus in Paris with the same obverse type (possibly even from the same die), and rev. Victory advancing l., VICT AVG. The latter has been attributed on general grounds of probability to Judaea, but the reverse of the new coin indicates sufficiently clearly that we have to think of a mint, hitherto unsuspected, in the Balkans—perhaps in the province of Moesia itself. The coins were obviously struck for the army of Moesia when it declared for Vespasian.

From Shapwick in Somerset comes, after a short interval, a second hoard of siliquae. The Museum has acquired a fine selection of 105 of these coins, ranging from Valentinian I to Arcadius and adding many details of interest, in portraiture and reverse-type, to the collection. We illustrate two coins of the mint of Treviri—an VRBS ROMA of Valentinian I (Pl. VI, 13) and a VIRTVS ROMANORVM of Flavius Victor, with unusual mint-mark TPRS (Pl. VI, 14).

Professor T. O. Mabbott has presented a coin of one of the rarest of the Roman 'tyrants', the Valens who ruled for a brief space beside Licinius in A.D. 314, only to fall a sacrifice to the resentment of Constantine (Pl. VI, 15). The coin, a *folles* of reduced weight, is of

the Cyzicus mint and bears on the reverse the figure of Jupiter, head of the Jovian dynasty to which Licinius and Valens belonged.

H. MATTINGLY.

6. A HELLENISTIC HELMET.

THE bronze helmet illustrated on Plate VII*a*, which has been acquired for the Department of Greek and Roman Antiquities, is said to have been found at Bolzano in North Italy. The form is unusual: domed and high with a straight-edged front, which is decorated with two embossed bands; between these is a row of small rivets; at each end is a larger rivet, beyond which the band of ornament ends in a flat volute. At the back the neck is slightly sunk, and the raised edge of the head curls around to form another and larger volute. There are three rivets at the top of the neck; the plume-holder consists of two parallel sheets of bronze riveted to the top and bent upwards, with a large rivet before and behind.

The closest parallel to the form is supplied by a helmet figured on a Praenestine cista acquired by the Museum in 1859 (*Catalogue of Bronzes*, no. 638, Pl. xxxi). With this Schröder compared a form of helmet of fourth-third century date, of which examples are not uncommon: no. 2721 in the Museum from Vulci, Lipperheide 38 in Berlin, &c. (*AA.* 1905, 21). The new helmet seems to be an elaborate and stylized variant of this type; a helmet shown on the wall of the Tomba dei Relievi at Cervetri supplies an intermediate form. The date is probably about 300 B.C.

F. N. PRYCE.

7. WOODEN THRONE FROM THE CAMEROONS.

THE wooden seat or 'throne' illustrated in Pl. VII*b* was acquired recently with the help of the Christy Fund, through the Rev. F. Christol, from the Bamileke tribe, who inhabit the high grasslands of the Cameroons under French Mandate.¹ It is a monumental piece, cut from a single section of a tree trunk, and measuring approximately 3 feet in diameter, and 3 feet 10 inches in height.

This seat was no longer in use when Mr Christol obtained it; but he states that similar seats are used to-day by chiefs, when adminis-

¹ About 5° to 6° N. lat., and 10° E. long.

tering justice, or on other specially important occasions such as the annual dance of headmen in the market place of Banjun. They are sometimes covered with beads.

The figures forming the back of the seat represent the chief with his first wives (or possibly his favourite servants) on whose heads his hands are resting. One of the wives holds a horn cup and the other a bowl. The chief is shown wearing a shoulder cape, a loincloth, and a kind of hair net, and his nose, ears, and lower lip are perforated for the attachment of ornaments, probably beads. He sits on a small circular pad, round which cowrie shells are depicted. His authority seems to be indicated by his expression and the length of his arms. The portion below the seat, and between it and the annular base, is carved in openwork and shows a series of alternate human figures and conventional elephant's heads, some of which rest on a crawling leopard. The leopard was recognized, not only in Benin, but in many other parts of West Africa, as a symbol of royalty or authority.

Among the Bamileke, every leopard killed belongs to the chief, who distributes its flesh among men of high rank, retaining the skin for his own use.

Other specimens of seats from the Cameroons, similar in general character to this one, are to be found in museums,¹ but none apparently so large or so elaborately carved. H. J. BRAUNHOLTZ.

8. A WAR DRUM FROM KHARTOUM.

HIS MAJESTY THE KING has been graciously pleased to present to the Sub-Department of Ethnography a large wooden drum of the type technically known as a 'slit-gong' (Pl. VIII, Figs. *a* and *b*). This is described in the Windsor Castle Catalogue as follows: 'One of the Khalifa's war drums, captured at the Battle of Khartoum. Presented to Her Majesty Queen Victoria by Lord Kitchener of Khartoum, 1898.' It thus has an historical as well as an ethnographical interest.

It is a particularly fine specimen of a type which is rare in museums, and was not represented hitherto in the Ethnographical Collections of the British Museum.

¹ Cf. G. Buschan, *Illustrierte Völkerkunde*, vol. i (1922), p. 531, fig. 3.

Cut from a single piece of wood, it stands on four feet, and the upper part terminates in handles which take the form of the head and tail of a horned animal, probably a bullock, though its sex is not indicated. The horns are joined at their base, and the eyes, nostrils, and mouth are indicated by simple incisions. The interior is hollow, with a slit about $3\frac{1}{2}$ inches wide at the top, running along its length, and the exterior has traces of having been painted red. The two sides give different notes when struck, one being approximately a minor third above the other (base E and G, 'new philharmonic' pitch). Both sides are ornamented with geometric designs, those on one side being cut back from the surface, and those on the other from a rectangular panel in low relief. The design in either case is composed of four 'rosettes' separated by bands of chevrons.

The 'rosettes' closely resemble a certain form of the Coptic cross, a good example of which may be seen on an eighth-century tombstone from Upper Egypt, in the British Museum (Early Christian Room). If they are indeed derived from the cross, the drum presents an interesting case of the blending of Christian and pagan ideas in the same specimen.

Slit-gongs, used generally for signalling and sending messages, are widely distributed in the Congo, Cameroons, and Angola, but those with horned heads seem to be rare. A specimen from the Lower Ubangi River is illustrated in a catalogue of the Musée du Congo Belge;¹ and another from the Avungura tribe of the Azande nation, also representing a bullock or cow, was captured from a powerful chief in 1905, and now stands in the Gordon College, Khartoum.²

The dimensions of the drum are as follows: Length 8 feet 9 inches; height 2 feet 9 inches.

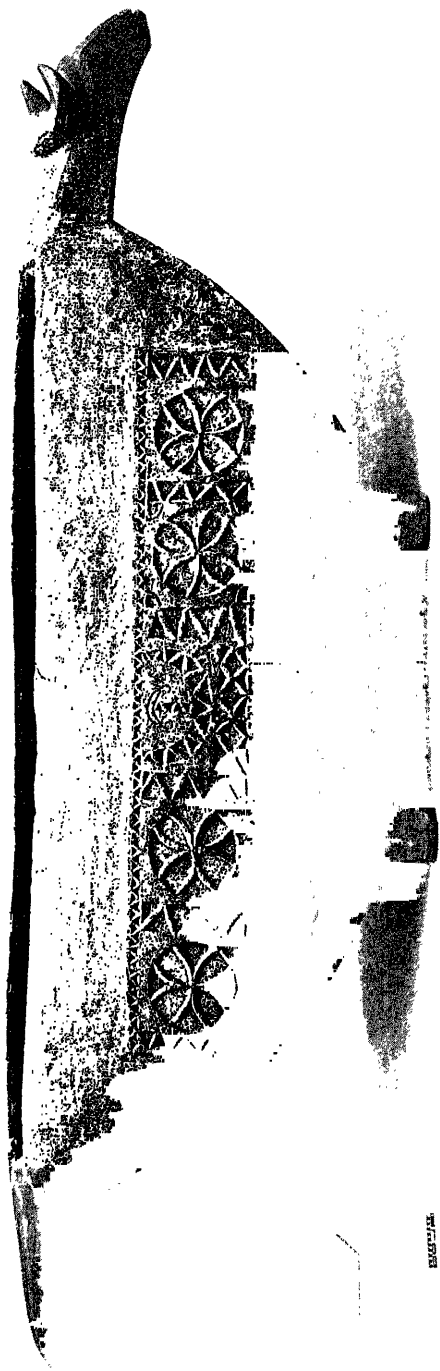
H. J. BRAUNHOLTZ.

9. LEAVES FROM AN ILLUMINATED MANUSCRIPT OF FRONTINUS.

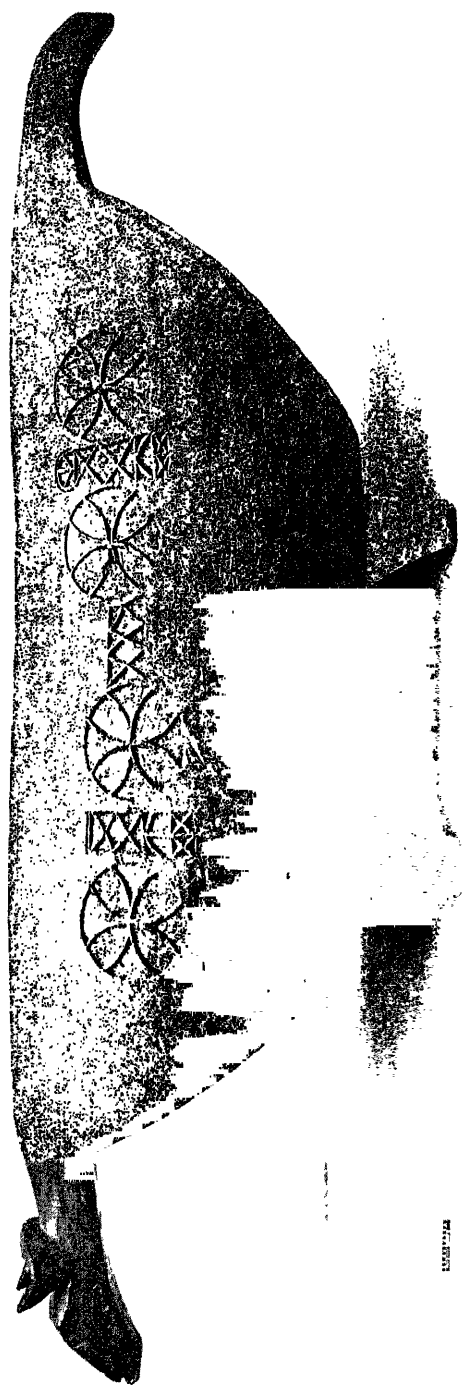
THE National Art-Collections Fund has presented to the Department of Manuscripts nine leaves of an illuminated manuscript of Frontinus, *Stratagems*, which had been offered for private

¹ *Notes Analytiques sur les collections ethnographiques du Musée du Congo*, Tome 1 (Brussels 1902-1906), Pl. VI, Fig. 117.

² *Man*, 1911, No. 7: C. G. Seligman, 'An Avungura Drum'.



a



b

VIII. WOODEN WAR DRUM FROM KHARTOUM

Cum ceterum sublati in unum clamor
 ueliter: tunc iam aram ingerere celi
 fit. Quibus factis quodam iocundum aut
 impleat aut exerceat clamore ceteri

in suos consistunt: curtauerunt equi in
 accorum: struxerunt qua recente et sula
 istare: et archelimo equitum opposuisti: et
 in equitum subis emulsi aduenerunt: et
 consummauerunt equitum: et cetera.



purchase. The leaves, which contain portions of Book II, chapters iii-v, were executed in Italy in the late fourteenth century, and include a remarkable series of coloured drawings, occupying normally two-thirds of each page, below the text which they illustrate. No other illuminated manuscript of Frontinus appears to exist, so far as is known at present, and the style of the drawings is a very individual one; it is in fact difficult to localize them or to point to any other manuscript which these leaves at all resemble. Plate IX (from f. 2 of the manuscript) shows a typical page, the drawing illustrating Sulla's successful defences against the scythe-bearing chariots of Archelaus, consisting of trenches with redoubts on each flank and stakes driven into the ground. The manuscript has been given the number Additional MS. 44985; although a fragment, it constitutes a notable acquisition for the Department, which is once again greatly indebted to the generosity of the Fund. ERIC G. MILLAR.

10. A REGISTER OF EYE PRIORY.

IN 1636 the antiquary Sir Symonds D'Ewes was given access to two registers, known as 'Malet' and 'Danoun', from the Benedictine Priory of Eye, in Suffolk, which were then in the possession of Thomas Deye, of Eye. His extracts are now to be found in Harley MSS. 298, ff. 69, 69 b; 312, ff. 79 b, 80; and 639, ff. 68-71 b. The subsequent history of the two volumes, so it proves, has been hopelessly confused, but with the fortunate acquisition by the Department of MSS. of the Register Danoun (Egerton MS. 3140) a number of errors can be corrected and points of obscurity cleared up.

It is stated by the editors of the *Victoria County History* that this register was, in 1814, in the possession of the Marquis Cornwallis and that a transcript of it is to be found among the Jermyn MSS. This, as will be seen, is an error. The Jermyn transcript is now in Additional MS. 8177,¹ and the Eye manuscript from which it was copied is there described as a '4to. MSS (*sic*) on parchmt. of 142 leaves, the first 3 being lost, in the possession of the Marquis Cornwallis'. The first deed in the body of the chartulary proper in this

¹ Ff. 124-204; a second transcript made at the same time is among the Davy MSS. (Additional MS. 19089, ff. 189-244b).

transcript is the foundation charter of Robert Malet and this Cornwallis manuscript was doubtless the Register Malet, which, from notes in Egerton MS. 3140, can be proved to have been known in the Middle Ages as the *Liber Albus*.

The Register Danoun—so called from its first entry—is a small quarto volume of 73 vellum leaves, the earliest portion dating from the beginning of the reign of Edward I. Further entries were added at various times down to the sixteenth century while a number of paper leaves, containing an unfinished index and transcripts of a few additional deeds, probably by Thomas Gooch, clerk of Thomas Martin, of Palgrave, a former owner of the manuscript, were inserted in the eighteenth century. The earliest, and at the same time most interesting and extensive, document, is a portion of a rental and customary, setting out the names of tenants, their holdings, and rents; but it seems, for reasons which we cannot detail here, that, at some period before 1636, these leaves, about twenty-five in number, were part of Register Malet, where the first part of the customary—containing the rents of the free tenants of the town of Eye—is still to be found. In its place in the Register Danoun a somewhat later edition of this portion of the customary, with names of new tenants, is given.

Of other documents of special note in the manuscript is a Calendar in which have been entered the obits of the priors of Eye and notes of a few events of historical interest. The register contains, however, but few conveyances, and the volume cannot be regarded strictly as a chartulary. Its real purpose is obscure. Perhaps it had originally been intended to draw up a new rental of the Priory on the basis of that which had been copied into the *Liber Albus*, that only the first portion was completed, and, as a consequence, for the unrevised part the relevant leaves were extracted from that chartulary and bound with the new fragment; and finally that the new book was later used, from time to time, for memoranda concerning dues and services owing to the house.

B. SCHOFIELD.

II. DEEDS PRESENTED BY MR A. COMPTON.

A GENEROUS gift to the Department of Manuscripts by Mr A. Compton of fourteen charters (now Additional Charters

71094-71107) dating from 1575 to 1785 contains items of much greater interest than one usually associates with this type of document of so late a period. New light, for example, is shed on a youthful escapade of no less a person than John Penn, Lieutenant-Governor of Pennsylvania, grandson of the founder of that colony. It has long been said that while a schoolboy of eighteen he had scandalized his family by a clandestine marriage with a young lady, the daughter of one James Cox, hitherto tentatively identified—wrongly it appears—as a London silversmith. One of these deeds will now set at rest all doubts regarding her parentage, nor will it be any longer necessary to presuppose that his later marriage, after he had reached the age of discretion, with the daughter of Chief Justice William Allen of Philadelphia, was made possible only by the death of his supposed first wife. The latter's name is now revealed as Grace, daughter of James Cox, D.D., of Kensington, doubtless the Dr James Cox who was removed from the Headmastership of Harrow School because he had for a long while past 'lived a Disorderly, Drunken, Idle Life and neglected the care of the School' and had absconded 'on account of his great Extravagance and running into Debt more than he is able to pay'. Penn later denied that a marriage had taken place, whereupon Dr Cox filed a Bill in the Court of Chancery claiming maintenance on behalf of his daughter. Before the case came to a hearing, however, a settlement was made in 1756, the terms of which are embodied in the present deed. In effect Grace Cox renounced all pretence to be the wife of Penn in return for an annuity of £30 per annum.

B. SCHOFIELD.

12. AUTOGRAPH POEMS OF EDWARD THOMAS.

ALITERARY man who began to express himself in verse only in the last few years of his life, a 'war poet' whose poems distil not the horrors and heroisms of the war but the quiet beauties of the English countryside, a man of Welsh and Spanish blood who became, in Mr De La Mare's happy phrase, a very 'mirror of England', Edward Thomas occupies an exceptional position in our literature. It is right and proper that an author whose work, in prose and verse, reflects so felicitously the English landscape and the ways of English

country-folk should be represented in the manuscript collections of the national library; and the recent gift by Mrs Helen Thomas of a volume of his poems in his own hand to the Department of Manuscripts is extremely welcome. It was made through the Committee of the Memorial Fund, and in connexion with the recent unveiling (on 2 October) of that memorial. The volume (Additional MS. 44990) is an exercise-book of quarto size, containing sixty-two of Thomas's poems, a little less than half his whole poetic output as published in the *Collected Poems* (Faber Library, No. 31, 1936).

All the poems are dated; and since the dates run in chronological order from 24 December 1914 to 24 May 1915, it would appear that Thomas copied them into the exercise-book as he wrote them. Perhaps, however, he did not always write them down immediately, for once (and once only) a doubt is expressed as to the exact date of a poem. This is in the case of the last but one, 'Fifty Faggots' (edition, p. 52), above which Thomas has written '(British Museum ? 13. v. 15)'. Whether the poems were entered here in their original form, as composed, it is difficult to decide. The majority are 'clean' copies, with no or few corrections; but many have been corrected, in eight cases there are alternative versions, in one ('The Hollow Wood') three competing forms, and one poem ('Two Pewits') which appears about half-way through the volume (24 March 1915) is repeated in a revised form (4 May 1915) towards the end. Even this last version is not quite identical with that seen in the edition; indeed the same may be said of most of the poems as first written down. Sometimes corrections have been made here; at other times an uncorrected text was modified at some later date, before it appeared in print; and many even of those copies which are here corrected underwent further correction subsequently. Not the least part of the interest derived from a reading of the volume is to trace these changes, to watch the poet now trimming and pruning his work in successive revisions, now, as he first takes up his pen, hesitating over a word or phrase. For example, he began 'Digging' (edition, p. 154) with the words

'Except with scents
I cannot think,—scents dead,'

then began again with

‘To-day, with scents
Only, I think,—scents dead leaves yield’;

but the printed version runs

‘To-day I think
Only with scents,—scents dead leaves yield.’

‘Song’ (edition, p. 135) has three stanzas in the manuscript but shed the first before it reached print; ‘Sowing’ (p. 49) has lost in its printed form a final (fifth) stanza; and on the other hand the last twelve lines in the printed version of ‘The Chalk-Pit’ (p. 185) are represented in the manuscript by no more than two, only one of which (‘I shall not mix my fancies up with him’¹) survived into print.

Not less interesting than Thomas’s method of revision is the light shed by the manuscript on his surprising productivity during the period which it covers. The first poem contained in it was written on the 24th December, and was followed by others on the 25th and 26th. Then, after a brief interval, come poems written on the 30th and 31st and the 1st January, and then others of the 4th, 5th, 6th, 7th, 8th (two poems), 9th, and 10th of the same month; and a similar intensity of production is found during several subsequent periods.

H. I. BELL.

13. AN UNRECORDED SCOTTISH POEM.

THE British Museum has recently acquired, as a gift from Dr T. O. Mabbott of New York, a piece of parchment, $8\frac{3}{4}$ in. \times $5\frac{3}{8}$ in. in size, on which has been written, in an early sixteenth-century hand, an interesting and apparently unrecorded poem of 42 lines, in 6 Rhyme-Royal stanzas. Subsequently the parchment was used as a binding, and that part of it which formed the spine ($1\frac{1}{2}$ in. wide) still bears at the top the title ‘Christian/Instruction/1573’, and at the bottom a round mark on the vellum shows that a small circular label (about $\frac{1}{2}$ in. in diameter) had been pasted on it; the binders’ shears have badly mutilated some of the long lines, especially in stanzas IV and VI. What may be called the

¹ As printed, ‘them’.

verso of the sheet was not virgin parchment when the scribe of the poem took it up, for the roughened condition of the upper portion of the vellum is evidence that some earlier writing (perhaps accounts or even verses) has been vigorously erased; furthermore, at the very top is the following Latin sentence in a fifteenth-century hand: [m]ulieres *quamvis non verbis tamen operibus reputant Deum non bene formasse eas eo quod de / [b]ono contra eius voluntatem cornutas facies sibi preparant*,—the jotting perhaps of some misogynist.

The manuscript was apparently purchased by Dr Mabbott from Messrs Colbeck Radford & Co., of Knightsbridge, in whose 1937 catalogue (*The Ingatherer*, no. 56) it is entered as item 45. The text of the poem is unfortunately corrupt, many words at the ends of lines have been destroyed by the binders, the holes made by the binding strings are responsible for the loss of m in 'amendds' (9) and of o in 'lost' (11), and the creases caused by the use of the parchment in binding have almost obliterated two lines. In the following transcript words or letters supplied are enclosed in square brackets and no attempt is made to supply punctuation:

[I]

- [1] O Schotland thow was flowryng in *prosperus* welthe
 j regent rewlyng the ad my wyll
 My lordes wer in lygyng and desyeryd bot helthe
 All my reywests redy tho fullfyll
 [5] now ly thay full lay besyd Schottland hyll
 My lands and my lordes I haue broght to desolac[iun]
 O humly j hask marsy for my *prouocaciun*

[II]

- O ladys of Schotland of ryght nobyll b[y]rethe
 Watt a[m]endds or satysfaciun to yow schall j m[ak]
 [10] Wyche in sorow *and* wo j haue turnede all yor myr[ethe]
 yor lordds wham ze lowed haue ze l[o]st for my sa[k]
 Alas j cawyse yow to morn in sad vesturs bla[k]
 yor selffe *and* yor babbys into ball haue j broght
 And j myn anne selff most betterly haue bough[t]

[III]

- [15] Tratorus is my treysspac agenst god in s[p]eciall
by whas obstinat delyng and in obedyenns
And the churche of Cryst uniuersalle
gret schand Reynsyng by my necglygens
not dredyng of ye schurthe ye feerffull senttans
[20] O all Crysstyn prynss of my fall oft thyng
let euer the dred of god in yor mynd syng

[IV]

- O my speciall faderrs of w[o]rdly prelacy
wer was all yor fathfull Counsell at ned
regarddyd 3e mor to fed me *with* flattery
[25] Than my sall for wom my saueyor dyd bleyd
Wen ye flok is in fettyt ye schepard schuld ytak h[ed]
Te late of trew paynes wyche mony prynces hy[re]
bryng mony a land to Ruyn *and* kyngs into fire

[V]

- [O] 3e Margrat of Schotland ye *precious* Ma[r]garyt
[30] wyche com to [us] of yengland a mad
Wat Clark suffyethe yor *vertues* to indyethe
of thys fatell myscheyff all way 3e were affaryt
To moder my selff by mesur full of 3e meyne p[lytt]
O my derest spowys my lady and my wyff
[35] [T]he pryns *parden* me *and* pray for my wrechett ly[ff]

[VI]

- Notwithstanding my messeralbyll *condiciun*
my fatell fall *and* myne ingratitude
I requer my reder to forgyff my transgressiun
most humly s[u]bmettyng me unto hys hegh
[40] prayng all Crysstyn pepell not me tyll exclud[e]
from ther pur prayers yff it be godds wy[ll]
Off hys infinitt mersy not hys g

In form the poem is obviously a dramatic monologue, without title and with no indication of authorship. There are, however, two

historical allusions which seem to supply a key to the subject of the poem, namely, ll. 5 and 29, 30. The Margaret referred to in ll. 29, 30 must be Margaret Tudor (1489-1541), eldest daughter of Henry VII and wife of James IV of Scotland, who fell at Flodden in 1513, and that disaster must be the reference intended in l. 5, 'now ly thay full lay besyd Schotland hyll'. 'The pryns' of l. 35 is probably the infant James V, 'the poor man's king'. The general subject of the poem is clearly a lament for the misfortunes that befell Scotland as a result of the Flodden disaster and for the unwise policy which led to the battle: moreover, the supposed speaker is apparently related to Margaret by marriage (Stanza V) and obviously regards himself as in a special measure responsible for the calamity. A first reading suggested that the speaker might be the Regent Duke of Albany, but a close examination of the poem makes it evident that the only person in whose mouth these stanzas would in all their details be appropriate is the King himself, and the conclusion therefore would seem to be that the speaker is the Ghost of James IV. If this is the case, then a close parallel can be found in a little-known anonymous poem entitled 'The lamentacion of the kyng of Scotts' in Harl. MS. 2252, ff. 43^b-45, a volume of miscellaneous historical and literary material, in 1517 in the possession of John Colyn, mercer of London (cf. note, f. 133^b). In this poem (which is in fifteen eight-line stanzas, rhyming a b a b b c b c, with a refrain) the poet describes how one day while musing he was carried away by the god Morpheus to an unknown region, where he heard some one weeping bitterly; he opened his eyes and saw a bearded man near him. The poet then records the lament he heard. The speaker is James IV and in thirteen stanzas he bewails the disaster he has brought upon Scotland by his ill-advised alliance with 'Kyng Lowys' (i.e. Louis XII of France, who died in 1515). In the new poem are many features remarkably reminiscent of these verses, and both poems have this further interest in that they show how the battle became almost immediately a subject for the versifier. The poem in the Harley MS. is followed by another Flodden poem; it begins 'O Rex Regum in thy Reallme Celestyall' and has the following explicit: 'Explicit bellum de Brampton per ffraunces dyngley

de manston'. Brampton is, of course, a corrupt spelling of Branxton [Moor], another name for Flodden Field. Both poems appeared in print in John Higgins's 1587 edition of *The Mirror for Magistrates* (cf. the 1815 reprint edited by Joseph Haslewood, vol. ii, pt. 1, pp. 442-7, 449-57). Readers will remember, too, that the Scots' 'overthrow at Branxton more' and 'Flodden hylls' inspired John Skelton to an exultant and abusive poem *Against the Scottes*. So far as form is concerned Sir David Lindsay's *Tragedie of the Late Cardinal Beaton* (1558) readily suggests itself as a parallel. It would, however, be impossible to claim the present poem as the work of Sir David Lindsay, even as the product of his early pen. The metre is very loose, fluctuating uneasily between a four-, five-, and six-syllable line; the sense is in many places obscure and the phraseology awkward and abrupt—note especially, e.g. ll. 26-9, where the sense seems to be 'when the flock is infected the shepherd should take care to prevent ("te late of") real distress which many princes reward ("hyre") and which brings many lands to ruin and kings to [hell-]fire'. The last line, also, in spite of every effort to read it must remain imperfect: after 'hys' Dr Angus Macdonald (to whom I am indebted for many suggestions in this note) proposed tentatively the words 'ire singill', but the space and the remains of the letters do not permit this. Scribal slips, too, are numerous (e.g. 2 'ad' for 'at', 18 'reynsyng' for 'reysyng' (?), 29 r omitted in the second 'Margaryt', 39 u omitted in 'sbmettyng', 4 'tho' for 'to', and in 3 'lygyng' must be for 'lykyng' (i.e. pleasure, v. *O.E.D.* s.v. Liking, and for interchange of g and k cf. 'thyng' (l. 20) which must be for 'think'). The language, even, offers a number of difficulties, being a medley of Scots and English (e.g. Scots 'tyll' (40) beside 'to' elsewhere, the Anglicism 'churche', and so on), a condition which is perhaps best explained on the assumption that the text before us represents the attempt of a Southern scribe to adapt a Northern poem—for the subject seems to demand that the poem must originally have come from the Scottish side of the Border. Perhaps as a last point the alliteration in some of the lines should be noted, e.g. 'l' in 11, 'b' in 13, 'm' in 33, and 'p' in 35. It is impossible to fix the date precisely but the subject-matter and general tone

suggest that it was composed not so very long after 1513 and the text reproduced here may be put down perhaps to the second or third decades of the sixteenth century. C. E. WRIGHT.

14. THE RUSSELLS OF BIRMINGHAM.

READERS of Joseph Priestley's *Memoirs* will remember the warmth with which he speaks, more than once, of Mr William Russell of Birmingham; he writes (1809 ed., p. 83): 'On my removal to Birmingham [after relinquishing in 1780 his position as librarian to Lord Shelburne, afterwards the 1st Marquess of Lansdowne], commenced my intimacy with Mr. William Russell, whose public spirit, and zeal in every good cause, can hardly be exceeded. My obligations to him were various and constant, so as not to be estimated by sums of money.' It has now been the good fortune of the British Museum to acquire, as a gift from two of his descendants, Mr T. H. Russell and Mrs Alexander Scott, a considerable portion of the papers of this same William Russell and his son, Thomas Pougher Russell, together with seven letters from Joseph Priestley (and one from his son), twenty-two from Gilbert Wakefield, and one from George Washington, all to William Russell or his son, to the latter of whom Wakefield acted for some years as tutor. Till this benefaction Gilbert Wakefield, classical scholar and Nonconformist controversialist, was unrepresented in the Museum's manuscript collections, while from the pen of Joseph Priestley it possessed no more than three letters.

The presence of Priestley, Wakefield, and Washington among the friends of the Russell family will be sufficient to indicate immediately the particular political and religious camps in which we may expect to find the Russells; politically they were enthusiastic admirers of the French Revolution and in religion stubborn, though enlightened, dissenters, to which cause they contributed liberally. Their lives came to be linked with that of Joseph Priestley in yet another way: as a result of their opinions the same fate befell both—heavy financial loss and exile from England. In Birmingham the popular dislike for the dissenters, sedulously kept smouldering by such polemics as those of the 'High Church' Dr Madan, was fanned

into flame by the known sympathies of the Russells and Priestley for the Republicans in France and the cause of American independence, and the Republican dinner there, on Thursday, 14 July 1791, was seized on as the excuse for a popular outburst. In the riots that followed Priestley's house (with all his chemical apparatus) at Fair Hill was one the rioters' first objects of destruction. Russell contrived for some time to keep the mob at bay but his own house at Showell Green was burned down on the Saturday. The whole story is told by William Russell's eldest daughter, Martha, and may be read in a book based on these papers, S. H. Jeyes's *The Russells of Birmingham, 1791-1814* (1911).

Joseph Priestley took refuge in London, and it is at this point that his letters begin; the first is dated 14 September 1791, the last (from Philadelphia) 25 June 1794. Although attempts were made to obtain compensation from the Government Priestley knew that there was little hope of redress, for even in this first letter we find him writing: 'That the Court is against us is now sufficiently clear, but still it will be right to take no public notice of it, but proceed (tho with caution) to act as if we had confidence in them.' Fox and Sheridan, it is true, offered help, but naturally with their own political ends in view, and the continuous petty annoyances and difficulties to which he and the Russells were subjected—Priestley, as we learn from these letters, had difficulty even in obtaining a house—compelled them in 1794 to abandon the struggle. Priestley reached America safely on 4 June of that year. The Russells, however, fell into the hands of a French frigate and were compelled to spend six months in Paris, eventually arriving at New York 22 August 1795.

To the Russells' American sojourn belongs the Washington letter which was written in 1798 (28 September). Though it deals with nothing more important than stock-raising and agricultural matters, it is interesting for the glimpse it gives of the intimacy of the relations between Washington and Russell. With the exception of this letter the American portion of Russell's papers has been presented by the donors to The Historical Society of Pennsylvania, Philadelphia.

Though the family account books begin in 1762, the year of

William Russell's marriage, and run on to 1856, the bulk of the Museum's portion of the papers begins with Russell's return to France in 1801, where he settled at the Abbey Ardennes, near Caen. William Russell made (as these papers testify) persistent efforts to secure a safe return to England. In obtaining this he was faced with many obstacles, one of the chief being an Act of 33 George III, and though in 1802 a favourable reply to the case stated for his opinion was received from the lawyer Thomas Erskine (afterwards 1st Baron Erskine and Lord Chancellor), it was not until 1814 that Russell returned to England, where he died four years later. The years of his enforced stay in France he devoted whole-heartedly to the improvement of his Ardennes estates, where he earned for himself the title of 'le père des pauvres', and evidences of many acts of generosity remain among his papers. Of a very particular interest for its information on the conditions of France during 1810 and 1811 is the series of letters sent to his father by Thomas Russell from Paris. William Russell's return to England did not involve the severance of the family's business connexions with France, and many volumes of these papers are devoted to the lengthy correspondence carried on with Le Cavelier Fils, the Caen bankers (1821-38), and Mallet Frères & Cie of Paris (1833-1852) by Thomas Russell, who for the last thirty years of his life was a banker in Gloucester in partnership with his brother-in-law, James Skey, and others; out of this banking partnership developed the Gloucestershire Banking Company. To the political and religious interest of these family papers (which are now Add. MSS. 44992-45022) is therefore to be added their value as a contribution to the Museum's collection of business archives. C. E. WRIGHT.

15. THE ASHLEY LIBRARY.

IN recent times it has fallen more often to the lot of other Departments than to that of the Department of Printed Books to be enriched by an acquisition on the grand scale. Not since the first half of the nineteenth century, during which the British Museum acquired the library of King George III (which in wealth and importance stands alone) and those of the Rev. C. M. Cracherode

and the Right Hon. Thomas Grenville, has the Department received an accession of such interest and value as the Ashley Library. At this early stage no detailed account of the scope and quality of this collection of exquisite examples of the masterpieces of English poetry, formed by the late Mr T. J. Wise, is needed here, the interested public being already well informed by articles in the press and by the series of literary essays which precede the successive volumes of Mr Wise's printed catalogue. This catalogue (the labour of love of the collector, who was a highly skilled bibliographer) cannot be superseded and its existence greatly eases the task of the Museum's Staff in assimilating the collection. The Ashley Library, which is to be kept together, printed books and manuscripts, is as yet unsorted and temporarily assembled in one of the newly constructed rooms in the West Wing of the Old Library. There it awaits detailed examination and the affixing of the official stamp to each book and document; after which it will be finally arranged, press-marked, and installed in a room adjacent to the King's Library, which is to be specially constructed to contain it in its original book-cases, which have been given by Mrs Wise. W. A. MARSDEN.

16. GIFTS FROM THE FRIENDS OF THE NATIONAL LIBRARIES.

THE Friends of the National Libraries have recently made two important gifts to the Department of Printed Books. The first is a copy of George Robertson's *A Genealogical Account of the Principal Families in Ayrshire*, published in three volumes and a supplement at Irvine on 1823-7. This is at once the rarest and most valuable of all the genealogical works relating to Ayrshire. Complete sets are extremely difficult to obtain: for long the Museum has possessed the first volume only. The set now presented, besides being a fine copy and well bound, has an inscription by the author in the second volume.

The other gift is a copy of a very rare map engraved at Venice in the middle of the sixteenth century, at a time when the maps produced by Italian publishers were sold and studied all over Europe. Measuring 1,764 mm. wide by 1,277 mm. high, it is composed of

sixteen sheets engraved from copper plates, each about 335×445 mm., mounted together on canvas. A blank sheet takes the place, however, of the sixteenth sheet, which is missing from this copy, as it is from two others of the five known copies of the map—that at Vilna and that belonging to Prince Youssouf Kamal. The area covered includes the whole of Europe to the north of Finland, hither Asia as far east as the centre of the Caspian Sea, and Africa as far south as Tarudant (nearly 30° N.), and lies within a network of 30° – 84° N. Lat. by 9° – 81° E. Long.; so that the prime meridian, as on most contemporary maps, was supposed to pass through the Canary Islands. The map is constructed on a modified conical projection which almost forestalls Bonne's, invented in the eighteenth century. A central meridian, upon which the map is based and which divides it into halves, is drawn through $44\frac{1}{2}^{\circ}$ W., and the meridians from 0° to 178° E. and from 270° to 360° W. are indicated at the top of the map, though the North Pole is not shown. As on contemporary Italian maps, the towns are shown as clusters of towers (a legacy from manuscript illuminations), the sea is stippled, the coasts hatched, the rivers have wavy current lines, and the mountains are in elevation and shaded west.

The missing sixteenth sheet, which is found only in two copies, those at Vienna and in the Biblioteca Alessandrina, Rome, contains the title:

Ioannis Petri Contarini elegantissima totius Europae ac partis Asiae nec non littorum Africae descriptio . . . qui . . . eam ab egregiis Geographis passim colligens et in aere postmodum incisam praebuit Venetiis MDLXIII

The Contarinis were a very old and powerful Venetian family, which supplied several Doges to the city and traded extensively in the Levant, where they had a business house at Jaffa. Giovanni Pietro was most probably the same as he who published in 1572 a history of the wars between the Venetians and the Turks, in which he and many of his relations fought, and to whom, about 1564, Paolo Furlani, a notable Venetian engraver and publisher, dedicated a map of Peru. The statement in the title, implying that he was a

compiler rather than a geographer ('eam ab egregiis Geographis passim colligens'), is amply confirmed by examination of the map. Great Britain is evidently copied from George Lily's map of 1546; Jutland is based on Tramezini's version of Authoniszoon's map, first published in 1543, although the rest of Scandinavia shows no knowledge of Olaus Magnus's excellent map of 1539; and Spain and Portugal are largely drawn from a map by Gastaldi of 1544. Both Tramezini and Gastaldi were Venetian publishers. For more remote lands, however, Contarini did not hesitate, if he could find nothing better to hand, to go back to the manuscript coast-charts of a century earlier. For instance, his Ireland is based on that of Gracioso Benincasa of about 1467; he shows, off the west coast of France, the mythical island of 'Landeman' (Isola de Man), although by his time it was generally called 'I. de Mayda'; and lets himself go happily among other imaginary islands such as 'Daculi', 'Le Spere de Irlanda', 'Orcade Isoli xxxi' (the Orkneys), and 'Tile' (Thule), which had been dear to ancient mariners. Yet beside this carelessness there is much sound geography, as we have shown. Moreover, in his representation of the Levant, Syria, Mesopotamia, and Persia, the author shows an accuracy and a fullness remarkable for his time, and the result, no doubt, of his trading activities.

The map is distinguished among its many notable contemporaries by the exceptionally large portion of the known world which it displays, and by its scale, which is, approximately, 62 statute miles to one inch (though this seldom works out accurately in practice)—a scale exceptionally large for its time.

While we cannot, at present, deny Contarini full credit for the map, it is hard to understand why a man like him should have compiled it at all, especially as he was obviously unfamiliar with the latest maps of north and north-western Europe. Possibly geography was his hobby, as it seems to have been with his obscure relation, Giovanni Matteo Contarini, who 'designed' the famous map of the world of 1506 (of which the only known copy is in the Museum); and from playing with maps of the Levant he may have been persuaded by some ambitious engraver to attempt one of nearly two continents. Soldiers and merchants have been traditionally

interested in maps, and he probably had the money to pay for his hobby. A cognate problem is raised by the rarity of the map and the fact that only two copies out of a total of five have the title-sheet. It seems likely that Contarini withdrew it from publication at an early date, either because of personal reasons or because of differences with his engraver, who may well have been the publisher already mentioned, Furlani. While the answers to these questions are still to seek, the Museum has acquired a map which is very rare and which throws a valuable light upon the history of map-making in Venice at its greatest period. EDWARD LYNAM.

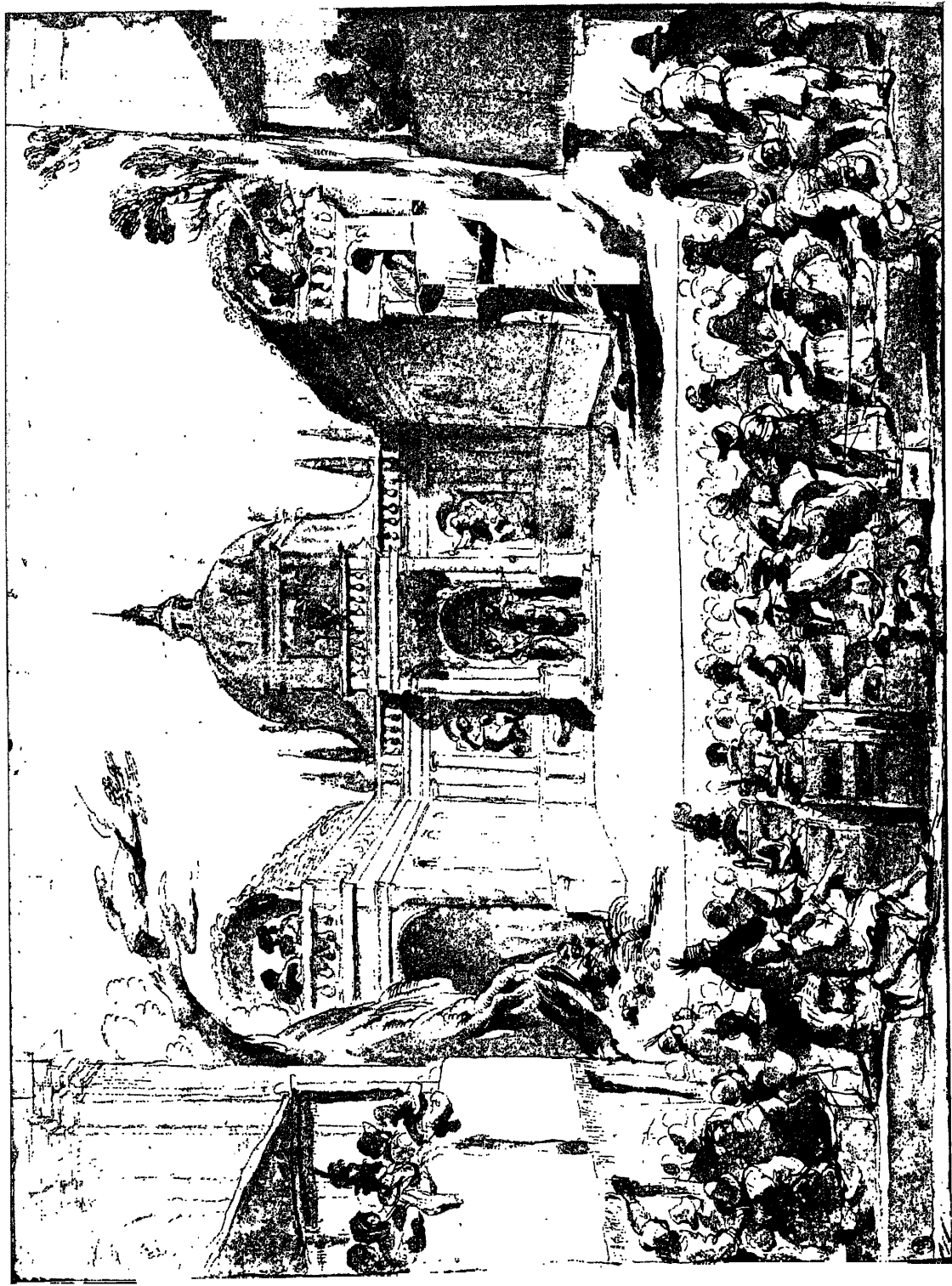
17. FIRST EDITIONS OF SCHUBERT.

THE Department of Printed Books has purchased from the Gesellschaft der Musikfreunde in Vienna sixty-two first editions of works by Franz Schubert. The collection, which is representative of the whole of the composer's career, consists mainly of vocal items, and includes such outstanding examples as *Der Erlkönig*; *Gretchen am Spinnrade*; *Schwanengesang*; *Variationen*, op. 10; *Polonaisen*, op. 61; and the well-known groups of songs issued as op. 5, 7, 12, and 80.

Students of the classical composers tend more and more to consult the original editions; it is therefore satisfactory to note that, by this and a previous purchase made from the Gesellschaft der Musikfreunde, Beethoven and Schubert are now very well represented in the Museum. WM. C. SMITH.

18. TWO RARE HEBREW BOOKS.

AN edition—unfortunately imperfect, wanting leaves at the beginning and end—of the tractate *Kiddūshīn* of the Babylonian Talmud (press-mark: C.50*. b.2) is assigned by Van Straalen in his *Catalogue of the Hebrew Books in the British Museum*, p. 234, col. 1, to [*Spain*, 1485?]. It is now possible to describe this particular edition more precisely. A comparison with the facsimiles given in B. Friedberg's *Tōl'dhōth had-d'phūs hā-'ibhrī*, Antwerp, 1934, plates 30–33, establishes beyond doubt the identity of the types employed in this volume with those found in the books printed by Solomon al-Ḳābiṣ [al-Ḳābiḍ] at Guadalajara, between 1477 and



X. A THEATRICAL PERFORMANCE, BY GUERCINO

1484. This edition of the tractate *Kiddūshīn*,¹ acquired in 1889, must surely be one of the rarest in the world, and the Museum is thus fortunate to possess a copy, imperfect though it be.

The Department of Oriental Printed Books and Manuscripts has more recently acquired another Hebrew book of extreme rarity. The author, Adolph Groll, Bishop of Iaurinum (the modern Raab or Nagy-Syör, in Hungary), was a noted scholar and a member of the Piarists. He was born at Kremsier in 1681, and died in 1743 at Raab. The book was originally written by him in Latin. It appeared in Vienna in 1709 under the title of *Testis et Doctor*. The Hebrew version made by the author himself, of which a copy has been acquired, was printed by Anton Heinscheit at Frankfort on the Main in 1711. It was called 'Ēdh v'-Allūph. The Latin original is not in the British Museum Library; all the more welcome is this Hebrew version, of which no other copy is known to exist. The book was dedicated to Pope Clement XI, and its main purpose was to harmonize Judaism with Christianity.

It remains to be said that the copy is perfect, numbers 3 + 166 + 1 folios, measures $8\frac{3}{8} \times 6\frac{1}{4}$ inches, and its pressmark is C.049. b.4.

J. LEVEEN.

19. A DRAWING BY GUERCINO.

THE drawing by Guercino² recently acquired for the Department of Prints and Drawings (Pl. X) is not only of outstanding artistic quality but also of particular interest from the subject it represents. This is a theatrical performance held in the open air seen from the proscenium. The more distinguished members of the audience are seated in boxes to the right and left or in chairs on the

¹ Neither Friedberg, l.c., nor the *Jewish Encyclopedia*, s.v. 'Incunabula', mentions its existence. The well-known bibliophile Mr Elkan Adler, of London, possesses three other Talmudic tractates (and a fragment of a fourth) belonging to the same press. The Library of the Hebrew University of Jerusalem owns—as part of the Shoken collection—a fragment of the tractate *Kiddūshīn*. See the article *Talmud Incunables in Spain and Portugal*, by E. N. Adler, in *Jewish Studies in Memory of George A. Kohut*, New York, 1935, pp. 1-4.

² Pen and brown ink and brown wash, 36×46.5 cm. From the A. Beurdelay Collection.

ground facing the stage, while others sit on the ground or stand. The view of the stage is exactly central. The scenery, which appears to be of a permanent or semi-permanent character, consists of closed colonnades round three sides of a square: in the centre facing the audience is a portico, in front of the closed door of which are two figures, the sole occupants, except some rabbits, of the stage: beyond the portico is a dome placed centrally and on either side of the colonnades between them and the audience is a characteristically Guercinesque tree.

The drawing shows Guercino's faculty for realizing vivid sunlight and contrasting it with the rich and limpid brown of the shadows as well as his power of characterization, which here begins to verge on caricature.

According to an eighteenth-century inscription on the back the subject is the representation of a theatrical piece at Parma. Whether there is any authority for this statement seems doubtful. The drawing has been connected by Mr Denis Mahon with a passage in a rare contemporary work 'Giuseppe Maria Pannini, *Compendiosi Ragguagli d'alcune attioni seguite nella Nobilissima Patria di Cento*, Bologna per Giacomo Monti 1655, from which it appears that Bartolommeo Fabri erected a theatre at Cento and that Guercino was employed by him to help in the performances given there in 1621.¹ In any case the style of the drawing points to an early date in Guercino's career before his journey to Rome in 1621. Whether it can be definitely connected with this theatre at his native Cento remains to be seen.

A. E. POPHAM.

¹ The text of the passage, quoted by Mr Mahon from a manuscript copy in the Archivio Comunale at Cento (MS. no. 175), is as follows: 'L'Anno seguente [after the description of a performance given in 1620] per non lasciar la Gioventù in abbandono all'ozio, comparvero sù la scena i figliuoli d'Aminta Pastorale del Pellizari che fecero pomposa mostra sù i labri dei Recitanti, e resero via più riguardevole il fabbricato Teatro: ma perche il Sig: Fabri ambiva d'erigere un Tempio alla Virtù, in cui la Gioventù più risvegliata, con operosi progressi, per la strada di lodevoli operazioni animosamente s'incaminasse, quindi nacque, che si cominciarono introdurre in quello sì i Musici, come i Pittori, de quali era Capo il Sigr. Cavaliere Gio. Francesco Barbieri, che al presente sotto il Cielo Italiano, colla vivacità de' colori anima esquisitamente le tele, mercando in un medesimo tempo lode a se stesso, e grido alla Patria.'

OTHER ACQUISITIONS

PRINTED BOOKS.

Horace. De arte poetica opusculum aureum ab Ascensio familiari-ter expositum. [J. Badius: Paris, 1503].

Horace. Sermones et Epistole. J. Phillipe, for J. Granjon: Parisius, 1506.

Franciscus Philelphus. Epistolæ breuiores & elegantiores, &c. In ædibus T. Anshelmi: Tubingę, 1516.

Johannes Raulin. Opus sermonū de aduētū. A. Boucard, for J. Petit: Parisius, 1518.

Johannes Raulin. Sermones de aduentu. J. Clein: Lugduñ, 1519.

Alanus de Rupe. Compendium psalterij beatissimę trinitatis. [Cologne? c. 1520].

Robertus Messier. Super epistolas 2 euāgelia toti⁹ Quadragesime sermones. C. Cheuallon: [Paris,] 1524.

Persii familiare commentum cum Ioannis Britannici eruditissima interpretatione. N. Le Savetier: Lutetiæ, 1525.

Virgil. Bucolica cum commento. G. Soquand: Parisiis, 1527.

Ovid. Fastorum libri sex. G. Soquand: Parrhisijs, 1528.

Exēpla sacre scripture. G. Soquand: Parisius, [c. 1530].

L. Joubert. Erreurs populaires au fait de la médecine et régime de santé. G. Bertrand: Avignon, 1578.

M. O. Wexionius. Klaghe Wijsa öffuer thens Konungz K. Gustaff Adolphs then II affall. Uppsala, 1932.

All the above presented by Sir Charles Sherrington, O.M.

Codex Regius of the Elder Edda. MS. No. 2365, 4to, in the Old Royal Library of Copenhagen. With an introduction by Andreas Heusler. Levin and Munksgaard: Copenhagen, 1937. *Presented by Mr Ejnar Munksgaard.*

Elizabeth Du Gué Trapier. Martín Rico y Ortega in the collection of the Hispanic Society of America. With 958 illustrations. New York, 1937. *Presented by the Hispanic Society of America.*

Owen Edwards. Clych Atgof. Penodau yn hanes fy addysg. Gwasg Gregynog, 1933. *Presented by the Misses G. E. and M. S. Davies.*

Notices and illustrations of the Costume, Processions, Pageantry, &c., formerly displayed by the Corporation of Norwich. Norwich, 1850. *Presented by Mrs Farrold.*

George Augustus Peabody. South American Journals, 1858-9. Edited from the original manuscripts by his friend John Charles Phillips. Salem, Massachusetts, 1937. *Presented by the Trustees of the Peabody Museum.*

E. R. Dibdin. A Charles Dibdin Bibliography. Privately printed: Liverpool, 1937. *Presented by Mr E. R. Dibdin.*

MANUSCRIPTS (WESTERN).

'Reflexiones utiles sobre la muerte', by Garcias, Clerigo Español, 18th century. Add. MS. 44972. *Presented by Mr G. A. Keen.*

Register of a Pamphlet Club at Ely, 1766-77. Add. MS. 44973. *Bequeathed by Miss A. B. Marshall, through the Friends of the National Libraries.*

Four volumes of genealogical collections relating to the Dale family. Add. MSS. 44974-44977. *Presented by Miss E. M. Dale.*

Two volumes of poems by William Hammond (see Add. MSS. 44850-44855, 44942). Add. MSS. 44978, 44979. *Presented by the Moravian Church, through the Rev. J. N. Libbey.*

Commonplace-book of Thomas Rokeby, 17th century. Add. MS. 44980. *Presented by Dr T. O. Mabbott.*

Maps of eighteenth-century battles. Add. MS. 44981 A-C. *Presented by Major H. Howard.*

Giovanni Ciampoli, Discorso sulle Decime, 17th century. Add. MS. 44982. *Presented by Mr C. J. Stonehill.*

Life of Cardinal Mazarin, Italian, 17th century. Add. MS. 44983. *Presented by the same.*

Poems and exercises of the Casale family of Rome, Italian, 17th century. Add. MS. 44984. *Presented by the same.*

Collection of swan-marks, 16th century. Add. MS. 44986. *Presented by Commander G. R. G. Allen, by the wish of the late Rev. L. G. H. Cooper.*

Letters and documents relating to the foregoing, some printed. Add. MS. 44987. *Presented as above.*

Letter from Charles Dickens to Thomas Carlyle, 13 July 1854. *Presented anonymously.*

Leaf from an Italian Choir-book, 15th century. *Presented by Mr T. Maxwell.*

Trio by Handel (copied by Mr John Parr from the original MS. in the Fitzwilliam Museum, Cambridge). *Presented by the transcriber.*

Arrangement of 'God Save the King' for Military Band by Wenceslas H. Zavertal. *Presented by Dr H. G. Farmer.*

Five letters of E. A. Abbey, R.A., to W. Onslow Ford, R.A., and his son. *Presented by Mr W. Onslow Ford.*

Letter of Lord Roberts, 1897. *Presented by Mr W. G. Ullathorne.*

Letter of S. Wesley to J. T. Smith. *Presented by Mr W. S. Lewis.*

'State of Case concerning y^e Cottonians Librarian', c. 1732. *Presented by Mr T. Besterman, through the Friends of the National Libraries.*

Muster Roll of the Royal Regiment of Artillery, 1742. *Presented by Dr T. O. Mabbott.*

Three deeds relating to Guernsey, 1483-1543. Add. Ch. 71078-71080. *Presented by Miss M. Skipper.*

Lease and release by Charles Lennox, 3rd Duke of Richmond, 1802. Add. Ch. 71081, 71082. *Presented by Mr H. Francis Steuart.*

Deeds relating to co. Stafford, 1311-1548. Add. Ch. 71083-71088. *Presented by Mr T. A. W. Giffard.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Three *ushabti*'s. *Presented by Mr W. C. Hills.*

Two inscribed Himyarite antiquities and seven inscribed fragments. *Presented by Mr H. St John B. Philby, C.I.E.*

ETHNOGRAPHY.

Three coloured silk cloths (one as worn only by the Queen Mother of Mampon), Ashanti, Gold Coast, and one cotton cloth with embroidered geometric and animal figures from the Fulani of Dori, French Sudan. Also three pottery vessels from Yegi, Northern

Gold Coast, and other objects from Ashanti. *Presented by Capt. R. P. Willd.*

A series of stone implements from Gouveneur, Chamberlain, and other sites in Saskatchewan, Canada.

A large type series of ancient Maya potsherds, excavated at San José, British Honduras. *Presented by the Carnegie Institution of Washington.*

Ethnographical series, including weapons, basket-work, and other objects from the WaTutsi, Ruanda, under Belgian Mandate. *Presented by the Ruanda General and Medical Mission, C.M.S.*

A model totem-pole carved in shale ('Skidegate slate'), Haida, from Masset, Queen Charlotte Islands, British Columbia, a beaded skin fire bag and other ethnographical objects from Canada. *Presented by Dr J. L. Biggar, Canadian Red Cross Society.*

Three ancient pottery vases, Talamancan, including one of 'armadillo' ware; and modern pottery, spoons, and other ethnographical objects from Panama.

Skin vases with paper ornament ('tandu' work) from the Indus Valley, India, and two lime gourds with poker-work ornament, and other objects from the Admiralty Islands.

A work-basket containing balls of coloured thread and a series of spindles, from a grave at Ancon, Peru; a stone lance point and an engraved stone ring from Central America, and two forehead ornaments from New Guinea. *Presented by Miss E. Tucker.*

Two pieces of iron currency called 'Sombies', from the Ivory Coast, W. Africa. *Presented by the Foreign Office.*

Four ancient stone stools and 'metates' with carved human and animal figures, a pair of figures seated back-to-back, and other stone objects, from various sites in Costa Rica.

Two skulls, one deformed, a skull with a made-up clay face, a coconut-husk mask, and a bark belt, all from a men's house, Malekula, New Hebrides. *Presented by Commander Chas. H. S. Lapage, R.N.*

A series of stone implements and ethnographical objects from the Cameroons. *Presented by Mr Robert Newton.*

Iron slave chains, of European make, dug up close to the King's

palace at Bantama, Kumasi, Gold Coast. *Presented by Mr J. T. Mills.*

Two ancient pottery bowls with human and animal heads modelled in relief, from Oaxaca, Mexico.

Pottery fragments excavated with eleven skeletons at Sungei Siput, near Ipoh, Federated Malay States. *Presented by Mr H. V. Noone.*

A bamboo box for tinder with a carved coconut cover, probably from Borneo. *Presented by Mr H. G. Beasley.*

A series of stone implements and arrowheads, from various wind-eroded sites, near Regina, Saskatchewan, Canada. *Presented by the Rev. G. W. Rhodes.*

Six gourd dishes, with engraved figures of men and animals, from Kitui district, Akamba, Kenya Colony. Also a string bag with otterskin fringe, from the WaTutsi, Ruanda. *Presented by Mr C. W. Hobley, C.M.G.*

An ethnographical series from the WaTutsi, BaHuttu, and Batwa of Ruanda. *Presented by Mr A. C. Stanley Smith.*

COINS AND MEDALS.

A fine specimen of the gold noble of Richard II. *Bequeathed by Miss Alice Werner.*

A silver medal commemorating the centenary of the Registry of Births and Deaths. *Presented by the Registrar-General.*

An unpublished bronze coin of Caesarea Panias of Julia Soemias. *Presented by Mr W. R. Gourlay, C.S.I.*

19 varieties of the bronze coinage of Phoenicia. *Presented by the Very Reverend the Dean of Bocking.*

52 silver and 90 bronze coins of the early Roman empire, including many rare varieties. *Presented by M. Paul Tinchant.*

13 Greek and Roman bronze coins and sets of tokens of the leper colonies in Alaska and the Philippines. *Presented by Professor T. O. Mabbott.*

1 dollar and 6 half dollars of recent commemorative issues of the U.S.A. *Presented by the American Numismatic Society.*

10 silver and 5 bronze Greek coins of the fourth and third

centuries B.C. and 17 Roman denarii, mainly of the Republic. Presented by the family of the late Peter Carruthers of Portrack.

EXCAVATIONS

SIR AUREL STEIN continued his archaeological survey (of which the first two expeditions produced results briefly mentioned in *B.M.Q.* vol. xi, p. 147, and fully described in his new work, *Archaeological Reconnaissances*) by a tour through the ancient province of Persis. An account of his route and of the results of a few *sondages* undertaken at certain promising sites will be found in Sir Aurel Stein's report, *An Archaeological Tour in the Ancient Persis*, published in *Iraq*, Volume III. He received the support of the British School of Archaeology in Iraq (Gertrude Bell Memorial), and, by arrangement, the principal antiquities allotted to the expedition by the Government of Persia, after a division had been effected in accordance with the terms of the law, have been given to the British Museum. Some complete pots, a nearly complete type-series of the sherds found, some stone bowls and a few bronze objects form a valuable addition for the scientific study of the early periods. It should be clearly stated that none of this pottery is to be described as 'Tell Halaf ware' as has been done,¹ and that there is also no true comparison with Samarra ware. The relation of the wares to that of Susa I or to al 'Ubaid is fairly certain, but requires much elucidation.

EXHIBITION

FLINT FLAKING AND PATINATION

DURING the last quarter of 1937, the permanent exhibit of flint technology in the south bay of the Prehistoric Saloon was supplemented at the head of the main staircase by loans and reserve material, in order to draw attention to the methods of flaking flint and other hard stones used by prehistoric man. Fresh light has been thrown on the technique of St Acheul, a period when palaeolithic flint work was at its best, by M. Coutier of Paris, who has rediscovered the wood-technique, as opposed to the use of quartzite

¹ *Syria*, Tome XVIII, 227, on the basis of pattern in the decoration.

hammer-stones for detaching flakes from the core. The bulbs and flake-scars produced by various hammers have now been critically examined, and in general it may be said that a quartzite pebble-hammer produces a bulb of percussion that is clearly part of a cone, the flake being broad and irregular in outline. A modern iron hammer with pointed head, as used by knappers for quartering, produces a small bulb with little of the cone remaining; whereas a hard wooden club or baton, like a ruler or small truncheon, gives rise to a smothered bulb and long narrow flakes with parallel edges running far along the face of the flint. The grammar of the subject is further illustrated by specimens with striations, bruises, hinged fracture, waves and fissures, as well as various forms of patina and surface alteration, the intention being to help collectors in distinguishing human from natural flaking. M. Coutier's productions in silicious sandstone were procured through Mr A. D. Lacaille, who also kindly lent selected flint and other artifacts from his own collection. Mr Reid Moir has demonstrated the possibility of flaking at about a right angle in support of his views on pre-Crag industries; and Mr J. H. Sewell of Saskatoon contributed a series of flints flaked by himself in the style of various prehistoric periods, the raw material coming from the Upper Chalk of England and from late palaeolithic deposits in certain French caves. Patination remains a mystery; but in default of scientific study, there is something to be learnt from an exhibition of its possibilities.

APPOINTMENTS

THE Principal Trustees have made the following appointments: Mr Rupert Leo Scott Bruce-Mitford, B.A., Scholar of Hertford College, Oxford; as Assistant Keeper in the Department of British and Medieval Antiquities.

Mr George Duncan Painter, B.A., Research Scholar of Trinity College, Cambridge; Porson and Waddington Scholar; Craven Student and Chancellor's Medallist; as Temporary Assistant Cataloguer in the Department of Printed Books.



XI. STONE RELIEF FROM PERSEPOLIS

20. AN ACHAEMENEAN RELIEF FROM PERSEPOLIS.

THE National Art-Collections Fund has purchased and presented to the Trustees a slab which once formed part of the balustrade along the top landing of one of the monumental staircases at Persepolis (Pl. XI). The arrangement is known from the staircase uncovered by Professor Herzfeld for the Oriental Institute of the University of Chicago in 1932-3.¹ The complete scene showed, inside the rosette border, two winged, man-headed sphinxes with lions' bodies, squatting, one leg raised, among plants, conventionally represented; the two sphinxes face each other, each below the outstretched wing of the sun-disk which occupies the centre of the balustrade. If this slab comes from the staircase up to the palace terrace which has long been known, as do the slabs already in the Museum collection, then it may belong to the time of Darius the Great or Xerxes, 520-465; but it may also come² from a palace staircase which was built in the reign of Darius.

The slab is an important addition to the collection because it is the first to illustrate the Persian treatment of the fantastic animal form borrowed from Assyria, as against the representation of the human form. The marked features of the art are the delicate modelling, the conventional treatment of sinews and muscles as a decoration, and the elaborate detail in the beard and wing. The subject of the winged sphinx is an old one; the earliest stone carving representing the figure may well be that from Tall Halaf.³ The fantastic beast was one of the demoniac creatures of Assyrian fantasy that protected buildings from the entry of the wicked and the hostile; the upraised paw was held ready to assail the king's enemies. The three horns mark the divinity, and perhaps the colossal ear is a sign of intelligence. The slab will be exhibited in one of the rooms on the upper floor when the rearrangement of the Persian collections has been completed.

SIDNEY SMITH.

¹ *Illustrated London News*, 27th Jan. 1934, p. 128.

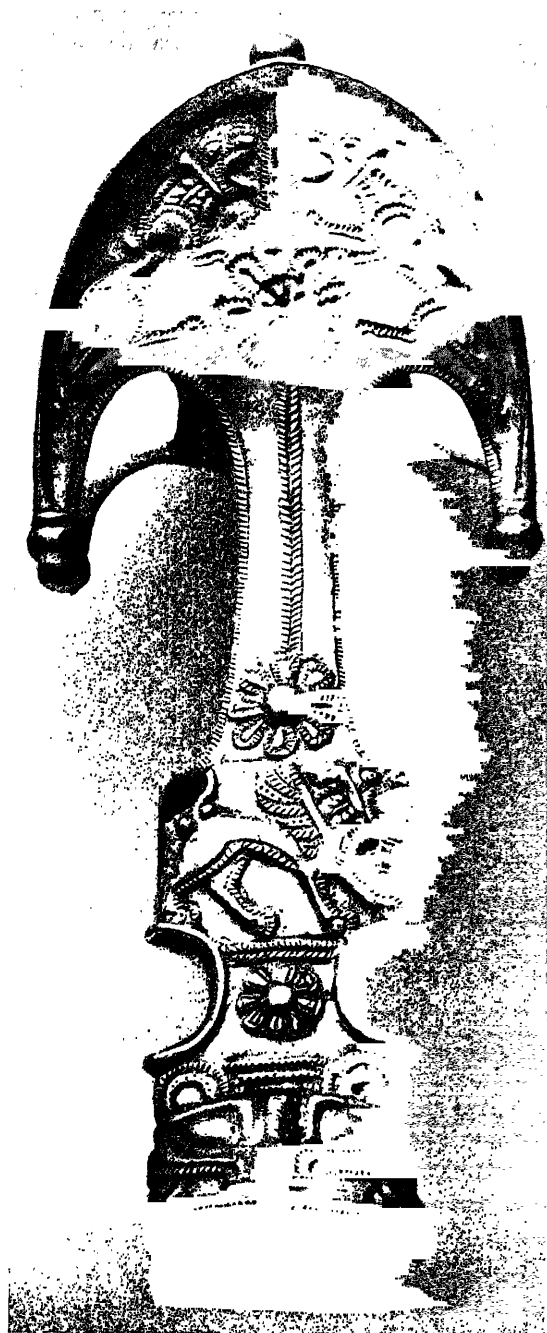
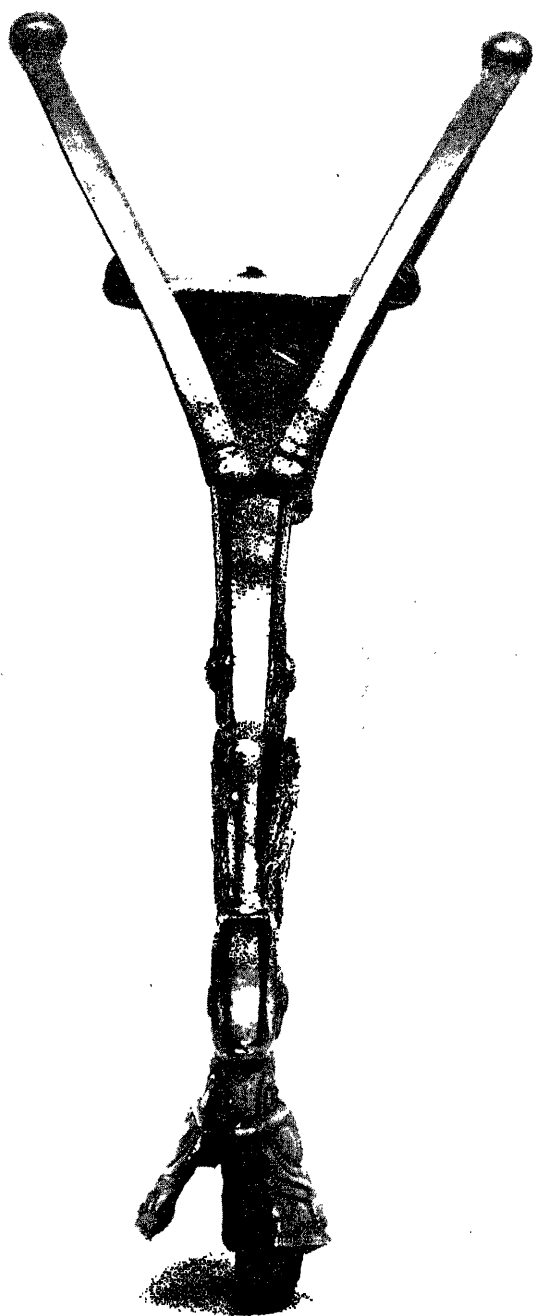
² So Mr Donald E. McCown informs me.

³ von Oppenheim, *Der Tell Halaf*, Tafeln 34b, 35a. The date is much disputed: probably tenth century B.C.

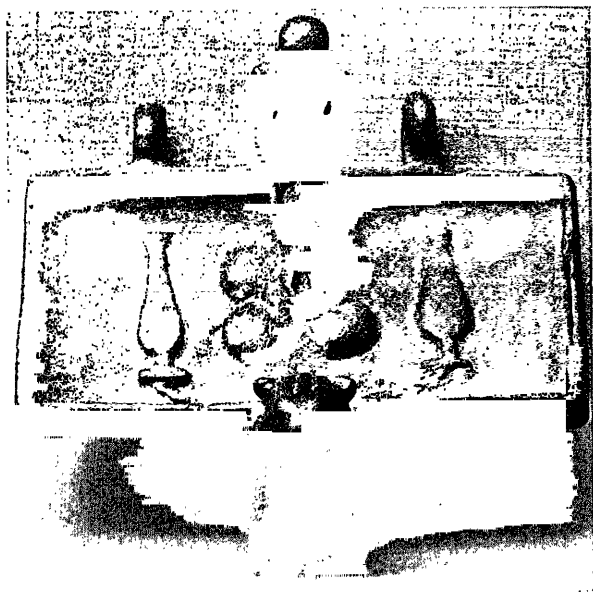
21. A SILVER DAGGER-HILT FROM IRAN.

FUNDS derived from the publication of the late Colonel T. E. Lawrence's well-known book *Seven Pillars of Wisdom* are now administered by Trustees, who have recently, upon special request, enriched the Department of Egyptian and Assyrian Antiquities by purchasing and presenting an Iranian antiquity of outstanding beauty and interest. This is the silver handle of an iron dagger, the blade of which has now disappeared, leaving only a stump and the tang, mostly invisible inside the silver mount, which the iron has cracked here and there by expansion in its decay. This handle (numbered 129378; Pl. XII) now measures 16.7 cm. \times 6.2 cm. (in width) \times 6.5 cm. (across the hollow between the wings of the pommel). Its metal is in fine preservation, marred only by the bending outwards of one side at the lowest extremity and by the few cracks already noticed. In its shape the two most noticeable features are the pommel with its widely splayed sides, each having an exaggerated crescent, almost horseshoe form, and the twin recesses just above the beginning of the blade. An ordinary hand finds difficulty in grasping this hilt firmly, and the fantastic shape combines with the richness of material and ornament to suggest a purely ceremonial weapon.

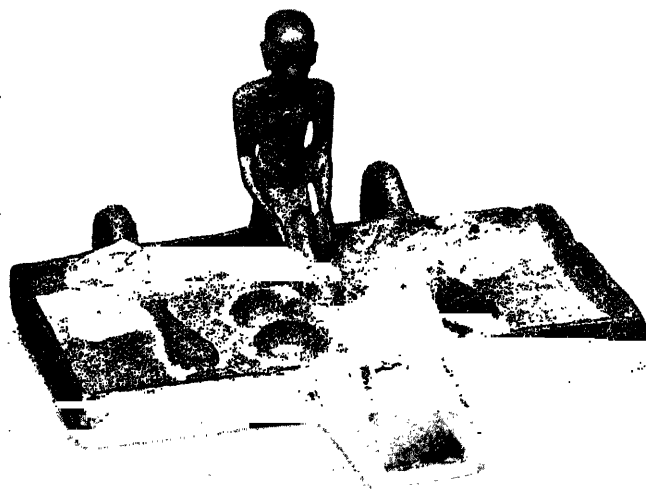
Technical examination has shown that the silver handle is cast directly on to the iron blade, by the *cire perdue* process, and that the three rosettes on either side, of which the lower two at least might have been thought to cover the ends of rivets, are all merely ornamental. Both sides of the handle seem to be exactly alike. The outer edges of the crescents project as high flanges, and there are other flanges, less pronounced, round the edges of the twin finger-recesses. These flanges are descendants of the deep over-arching flanges on a certain type of bronze dagger of Iranian origin; an interesting parallel is the weapon illustrated in this *Quarterly*, vol. xi, Pl. XXI, no. 6, which, although a more practical dagger, has the same feature degenerated into a simple ornament. It is interesting to find that the topmost point of the iron tang penetrates the silver at the bottom of the deep 'valley' between the wings of the pommel. Originally it may have projected higher and helped to fix in place some perish-



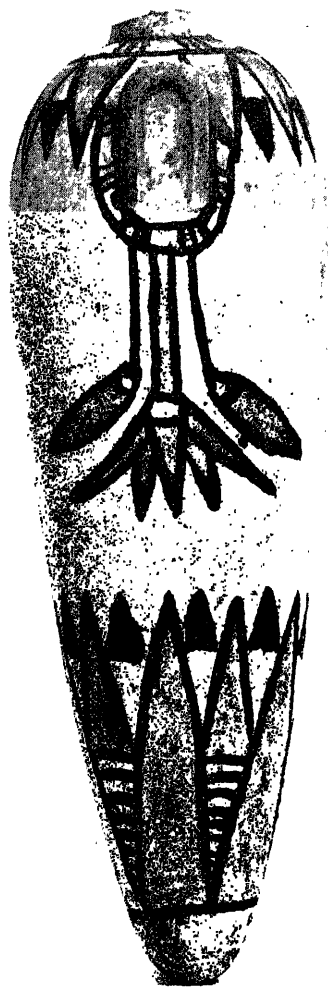
XII. SILVER DAGGER-HILT FROM IRAN



a



b



c

XIII. *a, b*, EGYPTIAN VOTIVE BRONZE. *c*, EGYPTIAN GLAZED VASE

able decorative substance occupying at least a part of this space. The hilt of a broken bronze sword from Ardabil, recently transferred from the Department of British and Medieval Antiquities, has a pommel with similar wings even more widely splayed, and the space between them is partly filled by a curved tubular member with seven ridges across it as if a lashing were represented. Incised lines produce much the same effect between the wings of the dagger shown in the *Quarterly* as mentioned above.

The purely decorative elements can be best appreciated from the illustration. Among them the winged lion is the most interesting; his wings are straight, not curved at the ends, his tail is elaborately flourished and marked at the root by a little boss on either side. The lion-mask at the base of the handle, from which the iron blade seems to issue, is commonly found in a similar position on the axe-heads among the Luristan bronzes. Indeed, the general resemblance of this handle to the metal products grouped under this name is evident; the iron blade with highly ornamented handle in a different metal, the widely splayed lunate wings of the pommel, the fantastic animals, the hatched ribs and edges, all find their parallels in this group. The best marked analogy to the twin recesses above the blade is found in a bronze dagger with an inscription of the Babylonian king Marduk-nadin-akhekhe (*B.M. Quarterly*, vol. vii, Pl. XVIII), who reigned in the twelfth century before Christ. It cannot be presumed, however, that this silver handle is of so early a date, whether in view of the material of the blade, the shape, or the decoration. On the other hand, it is certainly not Achaemenid, for no such weapon is to be found upon figures either of the court or of the foreign tributaries in that period. Dagger-pommels of similar form appear among the booty depicted in a relief of Sennacherib (Nineveh Gallery 124782, formerly 15) relating to a campaign which must have taken place about the year 700 B.C. In this instance they are still not of such an exaggerated form and, rather unexpectedly, they appear among the spoils of what is unmistakably a people of Southern Babylonia. This merely testifies to the wide diffusion and high esteem enjoyed by such products of north-west Iranian (or, perhaps better, south Caspian) workmanship in the seventh or the next

century, to which this silver handle, evidently the farthest developed and a masterpiece among its kind, may best be ascribed.

C. J. GADD.

22. AN EGYPTIAN VOTIVE BRONZE.

MR DAVID L. DAVIS has presented, through the National Art-Collections Fund, the bronze piece illustrated on Pl. XIII *a, b*, in memory of Captain Leigh J. Davis, of the 19th London Regiment, killed in action in France, 15th September 1916. The bronze, which measures 8.5 cm. in width and 4.6 cm. in height, is of good workmanship, and is in the form of a rectangular altar at which kneels a shaven priest, who pours a libation from a situla upon five circular loaves which occupy the centre of the altar. On each side of the loaves a *hes*-vase is depicted in relief, from which streams of water converge towards the outlet channel of the altar. Above this channel squats a large frog. Two rings affixed to the back of the altar show that it was intended to be attached to something else, and it is probable that it was dedicated in a temple of Isis, since that goddess is named in the dedicatory inscription cut upon the under-side of the piece. The inscription reads: 'Isis who gives life to Bes-Seped (?), daughter (?) of Pa-un-ḥat(ef), and born of Nebhuy.' The bronze is of late date, probably Ptolemaic, and, although bronze kneeling figures of priests are common at that period, a group of this type is exceptional, if not indeed unique.

A. W. SHORTER.

23. AN EGYPTIAN GLAZED VASE.

THE Museum has received from the Egypt Exploration Society, at the request of Dr A. H. Gardiner, a selection of objects from the excavations carried out at Sesebi, in the Sudan, during the season of 1936-7. This selection includes pottery, scarabs, and seal-impressions of the New Kingdom, but the outstanding object is the exquisite vase reproduced on Pl. XIII *c*. It measures 12.7 cm. in height, the rim being unfortunately missing, and is of a shape frequent during the XVIIIth and XIXth Dynasties, though one more familiar in larger vessels. The material is composition glazed white, upon which a decoration in blue and black has been applied. The shoulder is surrounded with blue lotus petals, separated from one

another by petals indicated in black, and from a collar which hangs around each handle depends a blue lotus bloom flanked by two buds. The lower portion of the vase, down to within 1·2 cm. of the pointed base, is also decorated with petals in blue and black to imitate an open lotus flower. Both the design and execution of this vase are excellent, and the colour scheme of the glazing makes it rare as well as beautiful.

A. W. SHORTER.

24. LEAVES OF AN EARLY BIBLE MANUSCRIPT.

ST CEOLFRID was abbot of the sister monasteries of Wearmouth and Jarrow from A.D. 688 (or 689) till 716. He had, says the Venerable Bede in his 'History of the Abbots', a special care of the monastic library, and some time during his abbacy (perhaps in the later rather than in the earlier part of it) 'he added to the one pandect of the old [Latin] translation [of the Bible] which he had brought from Rome three of the new [i.e. Jerome's Vulgate], one of which, when returning as an old man to Rome, he took with him, among other things, as a gift, while he left the other two, one to each monastery' (*Hist. Abb.*, ed. C. Plummer, 1896, § 15). The anonymous 'History of the Abbots', which Bede was using, makes it clear that the three manuscripts were not merely 'added' to the library by Ceolfrid, but written by his command.

In 716, feeling that his end could not be far off, Ceolfrid resigned his abbacy and set out for Rome, which he had twice visited before, with the intention of ending his days there; but he died on the way, at Langres, where he was buried. Some of the monks who accompanied him returned home, some settled at Langres, but others continued their journey to Rome, taking with them the gifts destined by Ceolfrid for the Pope, which included the Bible written in Northumbria. Whether this reached Rome is doubtful. There is no evidence that it was ever there, but we do know that about the end of the ninth century it was presented to the monastery of Monte Amiata, near Siena, by the Lombard Abbot Peter, who altered Ceolfrid's dedicatory inscription to suit his own gift. At Amiata the manuscript remained till the suppression of the monastery in 1786, when it was transferred to the Laurentian Library at Florence.

This Codex Amiatinus, as it is called, has long been famous, not only as a fine specimen of calligraphy, but as the best surviving manuscript of the Vulgate. Benedict Biscop had brought back from Italy valuable manuscripts of the Bible, and it was probably due to them that the text of the Vulgate current in Northumbria was purer than that found elsewhere in Western Europe. The loss, therefore, of the other two manuscripts written under Ceolfrid's orders has often been deplored. In 1909 the late Rev. Dr W. Greenwell found in an old curiosity shop in Newcastle a single leaf of an early Latin Bible which Mr C. H. Turner, from its close similarity to the Codex Amiatinus, identified as from one of the lost sisters of that manuscript. Dr Greenwell presented this leaf to the British Museum, where it now bears the number Additional MS. 37777. Its publication by the New Palaeographical Society (Series I, Plates 158, 159) led to a further discovery. Eleven leaves which had in the past been used to form the bindings of some volumes of estate papers in a private muniment room were recognized as part of the same volume as Add. 37777.

It was obviously desirable that these leaves should be reunited to the single one in the British Museum. The owner agreed to sell them, and a body to which the national collections are already heavily indebted, the Friends of the National Libraries, undertook to raise the sum required, inaugurating the fund by a generous contribution from its own resources. The public response was equally generous; and the Department of Manuscripts now possesses all that, so far as is known, remains of one of the two 'pandects' (to use the term, borrowed from legal nomenclature, which Bede applies to them) which Ceolfrid, when starting on his last journey, left behind him in Northumbria. The new leaves (see Pl. XIV) have received the number Additional MS. 45025.

H. I. BELL.

25. A MANUSCRIPT OF FRENCH POETRY.

BY the generosity of Lord Wakefield a manuscript of the first importance for the study of Anglo-Norman language and literature has been added to the collections of the Department of MSS. (Add. MS. 45103). It is a fine folio MS., written, as will appear

illi usq. ad quartam generationē
 sedebant deo super thronum
 israhel factumque est rex
 sellum filius iabes regnauit
 tricenis anno nono anno
 azariae regis iude
 regnauit annis quinquaginta
 insamaria
 et ascendit manabem filius
 addi de thersa uenitque
 samariam
 et percussit sellum filium
 iabes insamaria et in ter pul
 eum regnauitq. pro eo
 reliqua autem uerborum
 sellum 177
 et coniuratio eius per quam
 tetendit insidias
 nonne haec scriptasunt in libro
 sermonum dierum
 rex israhel
 tunc percussit manabem
 thapsam et omnes qui erant in
 et terminos eius de thersa
 noluerant enim aperire regi
 et tunc percit omnes praecnan
 tes eius et scidit eas
 Annis tricenis nono azariae
 regis iuda regnauit manabe
 filius addi super israhel
 decem annis insamaria
 regnauit quod erat malum
 coram dno
 non recessit a peccatis hieroboam
 filii namque qui peccare
 fecit israhel
 cunctis diebus eius uenibat
 phul rex assirorum
 in terram
 et erat manabem phul
 mille talenta argenti
 ut esset ei auxilium et firma
 ret regnum eius
 in diebus manabem argentum

super israhel cunctis potentibus
 et dicitibus
 ut daret rex assirorum
 quinquaginta siclos argenti
 per singulos
 reuersusque est rex assirorum
 et non est moratus in terra
 philum autem sermonum
 manabem et uniuersa
 quae fecit
 nonne haec scriptasunt in libro
 sermonum dierum regum israhel
 et dormiuit manabem
 cum patribus suis
 regnauitq. phaceia filius
 eius pro eo
 Anno quinquaginta nono azariae
 regis iude
 regnauitq. phaceia filius manabe
 super israhel insamaria biennio
 et fecit quod erat malum
 coram dno
 non recessit a peccatis hieroboam
 filii namque qui peccare
 fecit israhel
 conuincit autem aduersum eum
 phaceia filius romeliae
 rex eius
 et percussit eum insamaria
 in turro domus regiae
 iuxta arcem et iuxta ar
 et cum eo quinquaginta viros
 de filiis eius additarum
 et interfecti sunt et regnauitq.
 pro eo
 reliqua autem sermonum
 phaceia et uniuersa quae fecit
 nonne haec scriptasunt in libro
 sermonum dierum regum israhel
 Anno quinquaginta secundo
 azariae regis iude
 regnauit phaceia filius
 romeliae super israhel
 insamaria uiginti annis

Entre les autres e la came.
 Vn iur en la bone semaine
 ke est apele le iodi.
 Deuant le hure de uendredi.
 ke en le poie de pache vit
 J co ke iloc mist en escript
 S tint joban vit tut en apert
 La sus el cel tut a descumert
 D ampuede seant en sun troue
 V il recat le almonie
 ke delon quor le sunt le dunt
 Par dreiturel ententum.
 Seint joban mist gnt chose vit
 Sulue le apocalipse ke dit
 J l vit vn liure ver dextre
 Del haute nue celestre
 De dunt part fu le liure eset
 ke estoit gnt nu pte
 Ser gnt seals iour pendu
 Si cu les seinz lunt entendu
 Escutez lur ententum
 Entendez bien lur tismun.
 Vidi in dextm sedentis libri
 scriptum me et foris signatu si
 gillis septem et c.

J vus auez deuotum.
 De la sainte resurrectiū
 En lounur deu respesenter
 Deuant le puple reciter
 Purueez ke il ait espace
 Pur fere asez large place
 Et si tenez bien puer
 Cu les lius deuez aser
 Cles maisons q afferunt
 bien purueez serrunt
 Le crucifix pmerement
 C puis ap l monument
 Les sganz ke iagueterrunt
 Cles maries ke la uendunt
 Les disciples en lur estage
 Se conteneint tu sage
 flachodennus iaiuar su lui
 Et dan longis meudis et cu
 Et dan ioseph de arimathe
 C pilat od la cheualerie
 Caiphas annas et leu
 La tur dau et dan cho lomeu
 C vne gaole mise isort
 Les psums mettre en destruit
 Del vne part isort enfer mis
 Leinz serrunt les enemis.

later, at Christ Church, Canterbury, in or not long after 1275, in a type of script more familiar in psalters than in vernacular manuscripts. The contents are in the main poetical texts in French, but the book opens with a peculiar abridgement of the work on the history of the siege of Troy, said to have been translated into Latin by Cornelius Nepos from the Greek of Dares Phrygius, a priest of Vulcan at Troy. This abridgement, here entitled 'Hystoria Troianorum et Grecorum', probably derives from a French source, since it includes an account of the descent of the Franks from Francio as found in Freculph of Lisieux and elsewhere. The greater part of the manuscript is taken up with a text of the *Roman de Brut*, a metrical chronicle of the kings of Britain from Brutus to Cadwallader, versified by the Norman Wace about the middle of the twelfth century, from the *Historia* of Geoffrey of Monmouth and itself to be the source of Layamon's English *Brut*. An edition from all the manuscripts of this important text is in preparation by Mr Ivor Arnold, of Queen's College, Belfast, who has been kind enough to communicate his conclusions as to the value of the present manuscript. The Wakefield MS., he states, forms a group with Corpus Christi, Cambridge, MS. 50 (late thirteenth century, from St. Augustine's, Canterbury) and Bibl. Nat., fonds français 1454 (fifteenth century), and is in his judgement the best existing manuscript of the *Brut*. Apart from the main text of the *Brut* the manuscript has one singular feature. One of the chief deviations of Wace from Geoffrey is the omission of the Prophecies of Merlin, which he tells us were left out because he could not interpret them. In this manuscript, however, they are supplied on an inserted quire from another source. The Harley MS. 1605 contains large fragments of an anonymous version of Geoffrey in monorhymed tirades of Alexandrines. The part of this version which deals with Merlin's prophecies (imperfect in the Harley MS.) is used in the Wakefield MS. to supply the defects of Wace. Immediately after the *Brut* follows a copy of the first statute of Edward I, promulgated in the parliament which met at Westminster on the 22nd April 1275. As it is possible that our manuscript was written in this year, this may be a contemporary record of that famous statute, described by Stubbs as 'almost a code by itself'.

The next text in the volume is an Anglo-Norman poem of some interest, 'La Petite Philosophie', a version of the *Imago Mundi* wrongly ascribed to Honorius of Autun. This poem, composed in the first half of the thirteenth century, exists in seven manuscripts and on the authority of Mr W. H. Trethewey of Toronto, who is engaged upon a critical edition, our manuscript once more is by far the best of the surviving copies. It stands in a close relationship to Bodleian MS. Rawlinson Poetry 241, passages from which are printed by Paul Meyer in *Romania*, vol. xxix, p. 73.

Another Anglo-Norman poem follows here, the curious allegory of the Four Daughters of God on the theme which has been fully studied by A. Långfors in *Notices et Extraits*, vol. xlii, pp. 172 sqq. (the present poem, which occurs in four other manuscripts, is dealt with at pp. 180, 194, 208). This dialogue between Mercy, Truth, Justice, and Peace played some part in the development of the French mystery plays, and it is perhaps not without significance that it is here followed by what is perhaps the most remarkable feature of the manuscript. This is a new and longer text of the miracle play of the Resurrection (see Pl. XV), only known hitherto from a shorter fragment in a manuscript of English provenance in the Bibliothèque Nationale (fonds fr. 902, second half of the thirteenth century). This play, which is generally held to be of the late twelfth century and of Anglo-Norman origin, is one of the two earliest examples of the secularized drama and has a particular interest because it is equipped with a prologue giving directions for the *mise en scène* of the action. Sir E. K. Chambers suggests (*The Mediaeval Stage*, vol. ii, p. 83) that the scheme implied here is simply a modification outside the church of the arrangement of the crucifix and stages down the choir and nave within the church. The text here is fuller throughout and there are additional scenes at the end.

The place and date of writing can be established with reasonable certainty. The book was in Kent in 1582, for an inscription on the first page records that Stephen Theobald of Seal, near Sevenoaks, gave it to William Lambarde, the topographer, in that year. In 1508 one William Ingram, 'custos martyrii', or warden of the place where St Thomas suffered, went through the books in Archbishop Chichele's

library over the Prior's Chapel at Christ Church to pick out those that were in need of repair. From his precise description of the book-presses we can establish the fact that he found a manuscript described as 'Historia Troianorum et Grecorum', the second folio of which began with the words '-dendum eum', on the lower shelf of the east face of the eighth press on the north side of that library.¹ This is the Wakefield MS. The manuscript is not identifiable in the inventory of Prior Eastry (1284-1331), but in the list of the books bequeathed by Eastry to Christ Church in 1331 there appears under the heading of Civil Law a 'Historia Troianorum'.² This may well be our book, placed in this class because it contained the statute of Edward I. But there is further and decisive evidence that the manuscript is from Christ Church. The Cottonian MS. Galba E. iii contains a large fragment of a manuscript, much of the contents of which relates to that house. A chronicle of Christ Church in this manuscript ends (in the original hand) in 1274 and bears evidence of having been put together in 1275. A comparison of the Cotton MS. with the Wakefield MS. shows a very striking similarity between them. The same hands appear in both, their decoration is identical in style, the vellum on which they are written is of the same quality and is prepared to receive the writing in the same manner. The same corrector has been busy with both. They were certainly written in the same scriptorium at the same time, and it seems not improbable that they originally formed parts of one manuscript. The comparison at any rate justifies us in claiming that the Wakefield MS. was written at Christ Church, Canterbury, in or not much later than 1275.

R. FLOWER.

26. A JOURNAL OF LAMB'S FRIEND, JAMES WHITE.

READERS of 'Elia' will recall Lamb's account of the 'annual feast of chimney-sweepers' instituted by his 'pleasant friend Jem White'. James White, who has earned a modest place in the *Dictionary of National Biography*, was a schoolfellow of Lamb's at

¹ M. R. James, *The Ancient Libraries of Canterbury and Dover*, p. 158, no. 161.

² *Ibid.*, p. 145, no. 61.

Christ's Hospital, where he subsequently became a clerk in the Treasurer's office, till he left to establish an advertising agency, which still exists. Introduced by Lamb to Shakespeare's 'Henry IV', he conceived such an enthusiasm for the character of Falstaff that he was inspired to write *Original Letters, &c. of Sir John Falstaff and his Friends*, which he published in 1796. It enjoyed little success, despite the admiration of Lamb, who took pains to induce Coleridge to review it. High as was Lamb's regard for him, White does not appear to have been among 'Elia's' most intimate friends. 'A man to whom I had never been accustomed to impart my *dearest feelings*, tho' from long habits of friendliness, and many a social and good quality, I loved him very much', is Lamb's description of him in a letter to Coleridge of 28th January 1798; and again (17th May 1800, to Manning), 'White has *all kindness*, but not *sympathy*'.

White's great-grandson, Mr Gilbert White, has recently presented to the Department of Manuscripts a journal by him of a tour in Wales undertaken in the year 1805. It is a slim octavo volume with a title-page which reads: 'August 1805 | Picturesque Excursion | into | South Wales.' Since it is written in the same ink throughout and without correction, and since, moreover, after mentioning an inscription at Hounslow, White states that 'a facsimile of it is presented', but no such facsimile occurs, it would appear that the volume is a fair copy from the original day-to-day diary; but it is contemporary with the tour, for the water-mark is dated 1805. The itinerary followed (to mention only the main places) was: Slough, Oxford, Burford, Cheltenham, Gloucester, Ross-on-Wye, down the Wye by boat to Piercefield, Usk, Caerleon, Caerphilly, Cardiff, Neath, Swansea, Carmarthen, Tenby, Pembroke, Haverfordwest, Fishguard, Cardigan, Aberystwyth, Devil's Bridge, Llanidloes, Bishop's Castle, where the journal ends. White had one companion, who is unnamed save for an allusion to him as 'Mr B.'. He appears to have been an ardent antiquary, and White more than once pokes gentle fun at his enthusiasm.

This journal will hardly rank among the classics of travel. White was very much the conventional tourist of the Romantic Age; but

his ardours were kept well in check by a humour which in places sinks to the facetious, but elsewhere gives a certain salt to his narrative. It is in any case of interest to be brought into touch with local conditions and habits of travel in a past age; and this volume (Add. MS. 44991) is a pleasant memorial of Lamb's pleasant friend.

H. I. BELL.

27. THE DE LÁSZLÓ SITTERS' BOOKS.

THE late Mr P. A. László de Lombos (P. A. de László), the portrait painter, made a practice from 1899 until his death in 1937 of obtaining the autographs of his many sitters in a special book kept for the purpose, a second book becoming necessary in 1916. The artist has bequeathed the two volumes to the British Museum, and they form a very remarkable and cosmopolitan collection of signatures over a period of nearly forty years, including those of almost every prominent member of the British and foreign royal families and distinguished personages of all countries, many of whom would probably not have been represented in the Department in the ordinary course of events for a considerable time, e.g. Pope Pius XI, King Faisal of Irak, Admiral Togo, General Primo de Rivera, Signor Mussolini. Many of the signatures are interesting as occurring in groups, as a result of visits to Italy, the United States, and elsewhere. A war-time entry of personal interest is his note after the date 20th September 1917, 'Next day I was arrested and interned.' The two volumes have been numbered Add. MSS. 45095-6.

ERIC G. MILLAR.

28. A SET OF SHANTUNG GAZETTEERS.

THE Victoria History of the Counties of England' has had its counterpart in China for many centuries; but whereas our series is still incomplete, the Chinese have at one time or another produced gazetteers for every one of their districts (*hsien*) and departments (*chou*), numbering well over a thousand, as well as more general accounts of the prefectures (*fu*) and provinces (*shêng*). 'Gazetteer' is not a wholly satisfactory term for these works, which in Chinese are called simply *chih* or records. They are all designed

after much the same pattern: there may be half a dozen prefaces by different people, usually followed by a list of the scholars who have taken part in the compilation, a number of maps, plans, and illustrations, directions for use, and a table of contents. The body of the work contains a mass of miscellaneous but well-digested information, classified under general heads, and further subdivided into chapters on boundaries and territories, astrological influences, mountains and rivers, city walls and moats, official buildings, temples, schools and colleges, ancient monuments, markets, bridges and tombs; natural products, granaries, population, taxes and revenue, charitable institutions, postal stations, military defences, local customs, calamities and auspicious events; public officials, biographies of notable persons, 'immortals', virtuous women, and all sorts of elegant compositions in prose and verse. The above enumeration, though far from exhaustive, may serve to give an idea of the variety of the contents. It may be imagined what quaint and curious lore is often to be extracted from these rich sources.

After the Revolution the old editions ceased to be reprinted, and it is now difficult to obtain copies of them. The late Sir James Stewart Lockhart, His Majesty's Commissioner at Wei-hai-wei, who was an ardent bibliophile and student of Chinese literature, made a hobby of purchasing all the gazetteers relating to the province of Shantung that he could come by, and actually succeeded in collecting over a hundred, some running into dozens of volumes, others comparatively short. In certain cases, when the printed copies were already exhausted, he was able to obtain special impressions from the still existing wood-blocks. These varied in quality according to the state in which the blocks had been left: the majority are clear impressions in first-rate condition, but in a few the characters are so faint or blurred as to be practically illegible. The net result is a set of unrivalled completeness, comprising as it does all the ten prefectures, all the twelve departments, and seventy-nine of the districts. It is in great measure owing to the generous help which was forthcoming at the right moment from Sir Percival David that the shelves of the Chinese Library have been enriched by the volumes of this truly remarkable collection.

LIONEL GILES.



XVI. JAPANESE PANELS FROM THE TONOMINE TEMPLE



XVII. AMIDA AND TWO BODHISATTVAS

29. RECENT ACQUISITIONS OF JAPANESE PAINTINGS.

THE Department of Oriental Antiquities has lately received as a gift two important Japanese paintings.

The first, from the National Art-Collections Fund, is an imposing composition on four sliding panels, nearly six feet high, and each five feet wide (see Pl. XVI). It is of the Momoyama period (1573–1615) when Japanese art was most magnificent, and the panels are painted in brilliant colouring on paper heightened with a lavish use of gold. The style of which they are an example was practised by the Kanō school under the leadership of Kanō Yeitoku, who was commissioned by the great marshal Hideyoshi to decorate the castle of Momoyama, from which the period takes its name. It is to his principal pupil Kanō Sanraku (b. 1559; d. 1635) that the present panels are assigned by Japanese tradition. They are known to have come from the Tonomine Temple, near Nara, which fell into disrepair and sold them about thirty years ago. More recently they were in the Kawaguchi collection, from which they were lent in 1936 to the Ōsaka Art Museum. They were reproduced in colour by Professor H. Minamoto of the Imperial University, Kyoto, in his *Famous Bird and Flower Paintings*.

Sliding panels of this sort are practically never signed by the artist and even the folding screens seldom are. There is consequently always difficulty in attributing work of this kind with any certainty to a definite hand. All that one can say in the present case is that the work is typical of the Momoyama period. The subject is a pond with wild duck and geese flying and at rest, fringed with flowering trees and shrubs, among which the hibiscus, maple, and camellia can be distinguished, while in the background are bamboo and pine trees under snow. The title perhaps should be *Autumn Changing to Winter*, and it is doubtful whether all the flowers represented could be found in bloom at the same time. Though the Department possesses some fine pairs of screens acquired with the Arthur Morrison collection or since by purchase, there was hitherto no example of the sliding panels, called *fusuma*, so characteristic of the interior of the Japanese house. They are mounted in grooves and form an easily pushed aside partition between the rooms and the platform running round the outside of the house.

The second gift is a Buddhist picture given by Mr and Mrs Henry Winslow in memory of the late Charles Ricketts, R.A., whose own Oriental paintings were bequeathed to the Museum by their former joint owner, Charles Shannon, R.A., and have lately been incorporated in the collection (Pl. XVII). The subject is the Amida descending through the sky attended by two Bōsatsu (Bodhisattvas). It is on silk and measures 4 feet 1 inch by 1 foot 10¼ inches, and was purchased by Mr Winslow from the Baron Kawazaki collection which was dispersed in Japan in 1928. In the sale catalogue (no. 43) it was ascribed to Tosa Mitsumasa, son of Tosa Yoshimitsu and grandson of Tsunetaka, the first of the Tosa line. He was living in the early fourteenth century, and the painting is a good example of the work of this date, about the end of the Kamakura period. Too much importance need not be attached to the attribution to a named individual, since this at best can only be a matter of tradition. Such Buddhist paintings were never signed, though contemporary documents were sometimes preserved with them. There is nothing of the sort in the present case. In examining it we find the characteristic rich and delicate painting of the later Kamakura style, especially in the rendering of the clouds, on which the figures float through the air, and of the jewellery. The Japanese genius for decoration has gained over the monumental weight of the original composition. It is the art of an established conservative faith—which has found a satisfactory means of expression. By the later Kamakura period (1250–1333) Amidism had become the most widespread conservative form of Buddhism in Japan.

B. GRAY.

30. A DRAWING BY WOLFGANG HUBER.

WOLFGANG HUBER (b. about 1490; d. 1553) is one of the most interesting and attractive German draughtsmen and painters of his generation. He seems to have left his birthplace Feldkirch shortly before 1510 and to have become the pupil or assistant of Albrecht Altdorfer at Ratisbon. Altdorfer's influence remained predominant, but there are very few examples of work which he actually carried out in Altdorfer's studio. The drawing

recently acquired (Pl. XVIII *a*)¹ is dated 1510 and must belong to the period of this apprenticeship, which continued till about 1515. Only one other drawing with this date, which is the earliest found on any work by the artist, was hitherto known, a landscape drawing in the Germanisches Nationalmuseum at Nuremberg. The new acquisition represents the artist as a figure draughtsman, though it is the relation of the figures to their surroundings rather than the figures themselves which interested him. The idea of representing the Saviour as a minute and distant figure high up in the sky, balanced on an obliquely placed rainbow with the elect perched on odd-shaped clouds at irregular intervals and heights, is a highly original one. Huber indeed treats the Last Judgement more as a landscape than as a drama.

In style the present drawing is closely connected with one from the Ricketts and Shannon collection, now in the Fitzwilliam Museum, Cambridge, which is undated. It was thought by Mr Campbell Dodgson, who published it in the *Vasari Society* (First Series, II. 30), that this drawing of the Crucifixion dated from some fifteen or twenty years later, but a comparison of morphological details, such as the feet, suggests that it belongs to the same period as the Last Judgement, about 1510.

The Department of Prints and Drawings possesses a notable series of four landscape drawings by Huber, dated 1523, 1530, and 1541 (two), as well as the drawing of a Landsknecht, dated 1515, and the fine head of a peasant presented by Mr Max Rosenheim in 1910. The present drawing is a notable addition, earlier in date and different in type.

A. E. POPHAM.

31. A DRAWING BY SIR ANTHONY VAN DYCK.

THE spirited sketch for an equestrian portrait, recently acquired from the Malcolm Exchange Fund (Pl. XVIII *b*)² is the study for the large portrait of Albert de Ligne, Comte de Barbançon et d'Aremberg (1600-74), belonging to the Earl of Leicester at Holkham Hall. It corresponds in its general lines with the painting,

¹ Pen and brown ink on pinkish paper, 28.7 × 20 cm. Purchased from the Malcolm Exchange Fund.

² Pen and ink on white paper, 19.1 × 15.2 cm.

though it omits all accessories. The picture must have been painted and the drawing made somewhere between 1628, when the Comte de Barbançon (who is often, but incorrectly, styled Duc d'Arenberg) was invested with the collar of the order of the Golden Fleece, and 1634, when he was arrested for his alleged part in a conspiracy against the Spanish régime in the Netherlands. He remained in prison for eight years and it is unlikely that he would have been painted during this period. Nor is it probable that Van Dyck would have been engaged on such a commission after his removal to England in March or April 1632.

A drawing formerly at Wilton House in the collection of the Earl of Pembroke (reproduced in Strong's publication of the Wilton House Drawings, 1900, Part II, no. 21) is also regarded, on the authority of an eighteenth- or nineteenth-century inscription, as a study for the same picture. It differs from it in many respects, however: the horseman wears a hat and a scarf over his shoulder and, more important still, the horse gallops to the right instead of to the left. If this drawing, which is undoubtedly by Van Dyck, to judge from the reproduction, is a study for the Holkham picture, it must represent an earlier conception.

A. E. POPHAM.

32. A NEWLY DISCOVERED PORTRAIT OF QUEEN ELIZABETH.

AMONG recent acquisitions of the Department of Prints and Drawings is an engraving which is an interesting variant on the well-known, but rare, portrait of Queen Elizabeth as *Eliza Triumphans*, by William Rogers. The engraving by Rogers (Pl. XIX *a*), which is dated 1589, was purchased by the British Museum in 1901, and only one impression was then known, that of the Bibliothèque Nationale, Paris. Since then a third impression has been located in Book 52 of the City Archives at Exeter. This third impression is evidently more worn than the British Museum example, and has been coloured by hand. Moreover, the date of 1589 has been altered to 1592 (or 1599), but only judging from a photograph, I am unable to say whether it is an alteration on the plate itself or only on the impression.

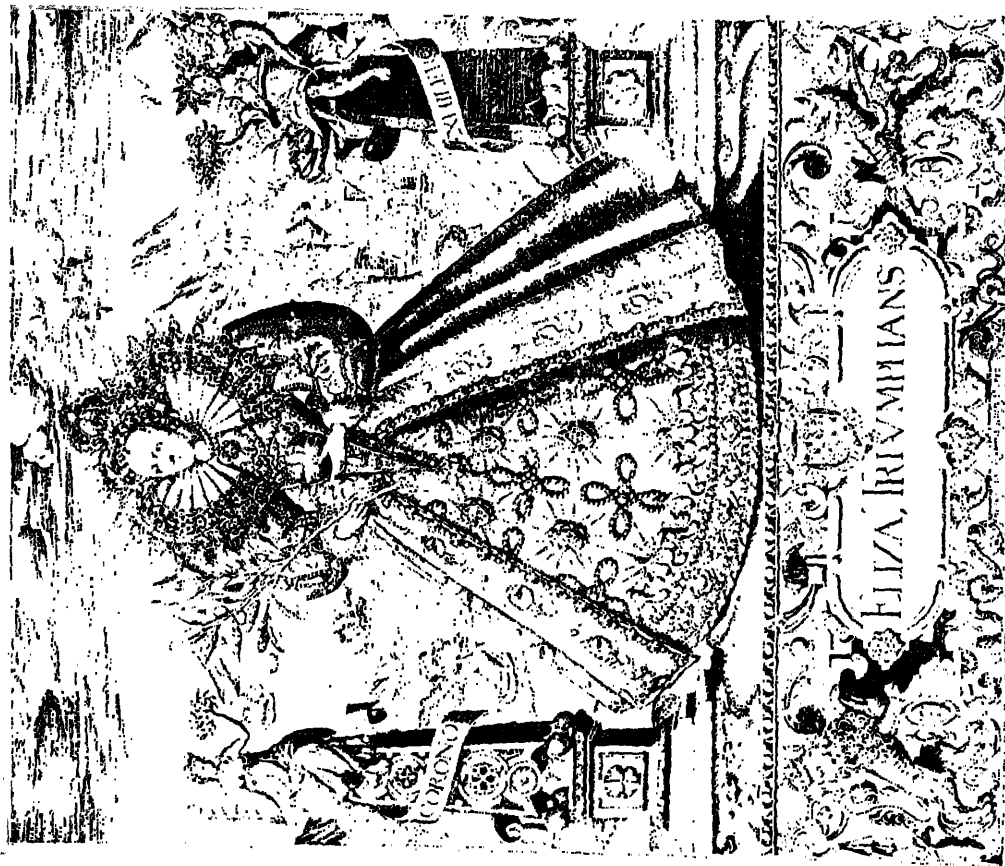


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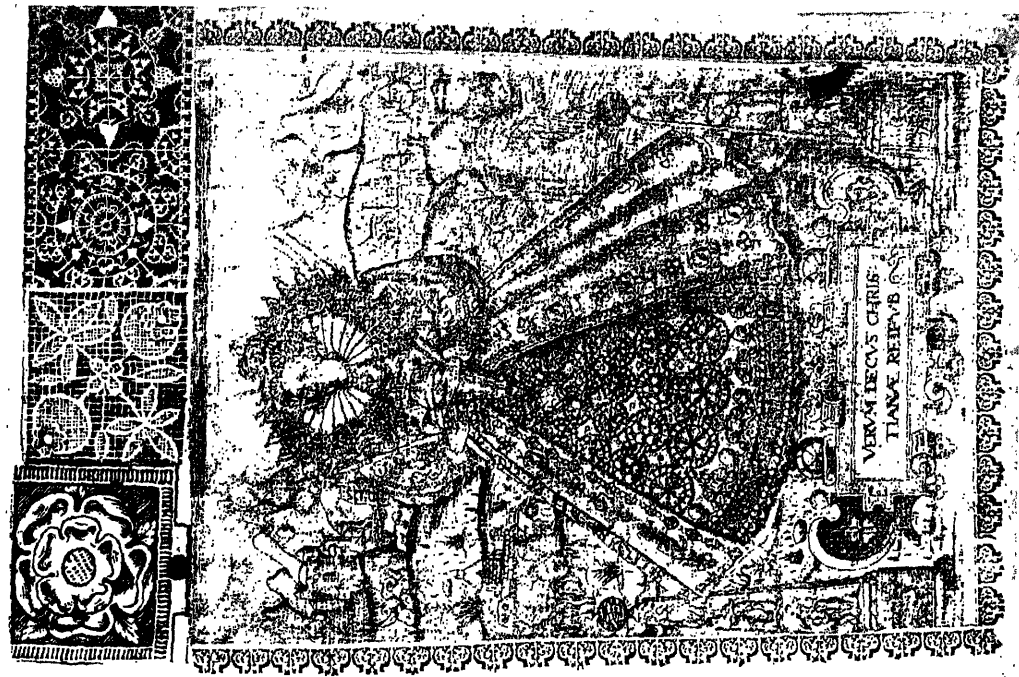


b

XVIII. a, DRAWING BY WOLFGANG HUBER. b, DRAWING BY VAN DYCK



a



b

XIX. PORTRAITS OF QUEEN ELIZABETH

In the newly found print,¹ lettered VERVM DECVS CHRISTIANÆ REIPVB, but without date or signature, the figure of the Queen and the form of her dress correspond, but the jewelled embroidery of the inner skirt is different, as also is the landscape and the disposition and style of the obelisks (Pl. XIX *b*). The impression is worn (showing that it must have been a popular plate), and is curiously framed in printers' flowers, and woodcuts from some contemporary lace book. On the reverse was pasted part of a discourse, presumably written by an unnamed Protestant refugee in England during Queen Elizabeth's reign. A reference to the Armada establishes the date as after 1588. This fragment has been placed in the Department of Manuscripts.

The engraving was acquired from the Trustees of the French Protestant Church in Soho Square, having been found by the librarian among old material in an attic of the French Pastor's house. No other impression is known, and the Trustees of the Church thought that the engraving would be more safely and usefully placed in the British Museum, a reproduction being kept for their own records.²

A. M. HIND.

33. A SHEET OF STUDIES BY NICOLAS POUSSIN.

THE Department of Prints and Drawings acquired in December of last year a sheet of studies in pen and ink (probably a leaf from a sketch-book) by Nicolas Poussin (1594–1665) which is of considerable documentary and artistic interest (Pl. XX). On one side are two studies for compositions of the Holy Family, and the draft of a letter; and on the other a landscape, squared for transfer, by another hand (perhaps by Gaspar Dughet). The page was evidently slightly reduced by the artist of this landscape, for the left-hand margin and the end, and probably also the beginning of the letter are missing. Until recently it was mounted with the landscape side upwards, and Poussin's studies were only discovered when it was taken up from its mount. They were discovered in time for inclusion in the

¹ Dimensions, 9 $\frac{5}{8}$ × 7 inches. Register, 1936, II. 17. 2.

² The William Rogers engraving is reproduced and described in an official publication, Sidney Colvin, *Early Engraving and Engravers in England*, 1905, pp. 47–9, and fig. 21.

forthcoming catalogue of the drawings of Nicolas Poussin, to be published by the Warburg Institute,¹ and I am indebted to Dr Wittkower for allowing me to consult that catalogue in proof and to draw from it much of the material of these notes.

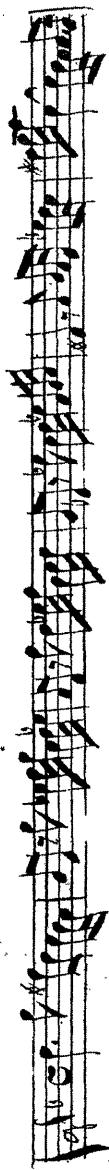
The draft of a letter on this sheet enables us to date the studies fairly closely. Reference is made in it to the cause of the delay in receiving payment from Scarron for a picture. This is evidently 'The Ecstasy of St Paul' which Poussin, according to a letter to Chantelou, had finished by 19th May 1650.² Allusions to another St Paul subject painted for the recipient of the letter suggest that this letter was also intended for Chantelou, and the Scarron reference makes 1650 its most probable date.

The first study of a Holy Family made on the whole sheet horizontally, and partly covered up by the later drawing and by the writing of the letter, is a composition of the Virgin and Child with St John the Baptist and St Elizabeth to the right and St Joseph to the left, which does not correspond exactly to any painting, but has many features in common with 'The Madonna of the Steps' (Collection Lerolle, Paris), and still more with the 'Holy Family' in the Louvre (no. 714). The drawing for this is also in the Louvre (no. 1254) and shows St John the Baptist and St Elizabeth in exactly the same positions, but St Joseph is behind St Elizabeth, and the Infant Christ, though he holds out his arms to John in the same way, is smaller and sits on his mother's knee. The position shown in our drawing of a well grown Infant Christ standing between his mother's knees, so strongly reminiscent of Michelangelo's Bruges Madonna, was never used in any Poussin painting.

The second, and more complete study of a Holy Family, on half the page, is a drawing for the picture in the Arthur Sachs collection, on loan at the Fogg Art Museum, Harvard, called 'The Madonna with the Bath-tub'. There are a few differences in the painting; a portion

¹ Edited by Dr W. Friedländer, Volume I with Dr R. Wittkower, Volume II with Anthony Blunt. The reference to the new B.M. drawing will be Volume I, No. 51.

² *Archives de l'Art français, Nouvelle période*, Tome V, *Correspondance de Nicolas Poussin*, ed. Ch. Jouanny, Paris, 1911, p. 154.



XXI. MANUSCRIPT OF HANDEL'S ARIA 'DEAR ADONIS'

of a classical ruin takes the place of the tree-trunks behind the Virgin and St Joseph, and there are only four instead of six putti, and the one on the extreme left carries a basket of flowers on his head. The landscape to the right is also slightly changed in the painting, but curiously enough in the drawing it is extremely similar to the background of the drawing, Louvre 1254, which has already been compared with the first study on our sheet. This has the same two trees but with a projecting branch to the right, the same lake and mountains, trees and architecture round it. There is also a copy after Poussin at Leningrad in which St Elizabeth, St John the Baptist, and the Infant Christ are represented in precisely the same positions as in our 'Madonna with the Bath-tub' drawing, but the background is still closer to that of the Louvre drawing 1254.

Evidently then this sheet of drawings strengthens the evidence for the close interconnexion between the paintings of 'The Madonna of the Steps', 'The Madonna with the Bath-tub', and the Louvre 'Holy Family' (714). The first of these was recorded by Félibien as having been painted in 1648, the second is usually and convincingly identified with the picture which Félibien describes as the Madonna 'qu'on appelle des dix figures', painted in 1649, and it would therefore seem that the date of the third must be about 1649-50. The identification of this picture with the 'Holy Family' described by Félibien as having been painted in 1656 can therefore no longer be accepted.

Apart from the information which the page of drawings and the draft of a letter yield, the more complete study is artistically interesting as an example of Poussin's schematic style, and the whole makes a valuable addition to a collection in which the number of authentic Poussin drawings is small.

ELIZABETH SENIOR.

34. TWO SONGS BY HANDEL.

TO make known the existence of two hitherto unidentified Handel songs in the Department of Manuscripts is not to register a criticism of the valuable and careful research work of A. Hughes-Hughes, the compiler of the Catalogue of Manuscript Music. If the Catalogue did not exist, much present-day investigation would be very difficult, in some cases impossible, and the present

writer, who has been fortunate in being able to add some important details to Hughes-Hughes's work, is deeply indebted to his former colleague.

In 1882 the Department acquired a volume of manuscript music (Add. MS. 31993) containing a number of operatic arias by anonymous composers. The volume, which bears the initials and date 'R. M. 1711', is obviously a compilation in several hands. Many of the items were identified by Hughes-Hughes as belonging to works popular between 1705 and 1712.

There is now every reason for thinking that the two numbers, 'Dear Adonis' and 'Transporting Joy', are previously unknown songs of Handel, probably the first he ever wrote to English words.

The published correspondence of Handel includes an extract from a letter written in July 1711 to A. Roner, a musician living in London. The extract, a copy of which Roner forwarded to John Hughes the poet, reads as follows: 'Faites bien mes compliments à Mons. Hughes. Je prendrai la liberté de lui écrire avec la première occasion. S'il me veut cependant honorer de ses ordres, et d'y ajouter une de ses charmantes poésies en Anglois, il me fera la plus sensible grace. J'ai fait, depuis que je suis parti de vous, quelque progrès dans cette langue, &c.'

It has been generally accepted that, as a result of Handel's letter, Hughes sent to the composer the text of the cantata 'Venus and Adonis', but Chrysander and other writers who mention this probability knew nothing of the music.

An examination of the collected edition of Hughes's works, published posthumously but no doubt authoritatively in 1735, and edited by William Duncombe his brother-in-law, reveals the fact that 'Venus and Adonis' was without doubt 'Set by Mr Handel'.

The cantata opens with a recitative, 'Behold where weeping Venus stands', then follow an air 'Dear Adonis', another recitative, 'Thus Queen of Beauty', and a final air, 'Transporting Joy'.

Although John Hughes was a writer of repute, most of his work has been forgotten, and the text of 'Venus and Adonis', perhaps because it had been used by Handel, does not appear to have been set to music by any other composer. The words of the songs have

remained therefore unfamiliar, although 'Would you gain the tender creature', a lyric by Hughes, introduced into *Acis and Galatea*, is widely known.

It is not surprising that the music of 'Dear Adonis' and 'Transporting Joy' in Add. MS. 31993 has not been recognized hitherto as being by Handel. Until the connexion of the songs with 'Venus and Adonis' was apparent, it was impossible to identify the composer.

This is not the place for a critical analysis of the music. Although Handel's name does not appear on the manuscript, which is after all only a contemporary copy, every page of the two songs is stamped with the composer's characteristic style (Pl. XXI). WM. C. SMITH.

35. TWO FRANKISH FINGER-RINGS.

AT the sale of the Guilhou Collection of Finger-rings (Sotheby's, 9-12th November 1937) the Museum made two purchases that add appreciably to the already important series of Dark Ages rings assembled by Sir Wollaston Franks. The first (lot 512) is Merovingian work, and was found in France in 1852 near Mulsanne, Sarthe. It is of gold, weighing 373.4 grains, has a diameter of 2.3 cm., and measures 1.4 cm. across the bezel (Pl. XXII *a-e*). The massive hoop has handsome ornamental shoulders that are enriched with niello-inlay and fashioned in the form of a pair of stylized animal-heads; the square bezel is inscribed on the edges with the names DROMACIVS and BETTA, and it bears on the face a crudely incised pair of standing figures, a man holding a staff or spear and a long-haired woman who is turned towards him and addresses him with the right arm raised, a subject presumably intended to represent the inspiration of a warrior by a victory or a goddess. It has been conjectured on the evidence of the inscription that this is a marriage-ring, and it may be inferred that Betta was a German woman, her name being perhaps a variant of Behrta or Badda, whereas Dromacius was presumably a Francophile Gaul of the age of Childeric. This interpretation is in accord with the chief archaeological interest of the ring, for it is one of the rare examples of barbaric goldsmith's work that seek to establish some compromise between the German and Roman

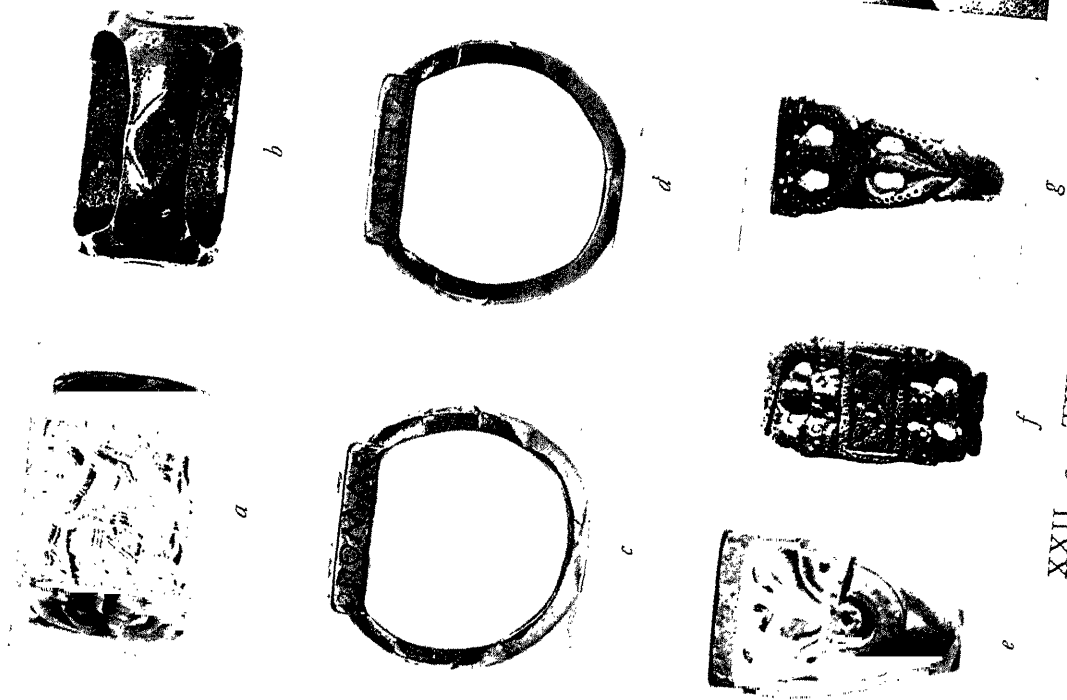
tastes in Merovingian Gaul. The incised bezel is obviously the barbaric counterpart of the classical intaglio gem, and is connected stylistically with those remarkable pastes, the 'Alsen' gems, which are found throughout the North Sea provinces from Scandinavia to the Netherlands, and are rightly compared with Northern gold bracteates of the fifth century A.D. and the contemporary horns from Gallehus, Schleswig. Moreover, the animal-ornament on the shoulders is purely Teutonic, and it is particularly interesting not only because it is here recognized for the first time (it has hitherto been mistakenly described as foliage), but because this is almost certainly a fifth-century example of a decorative element that archaeologists do not usually date earlier than the sixth century. It is likely, therefore, that there will be further discussion of this important ring, though it is already well known and has been published on several occasions (for bibliography see Sale Catalogue).

The second ring bought at the sale (lot 524) is Carolingian work of the ninth century A.D., and of a kind not hitherto represented in the Museum. It is gold, and weighs 69.3 grains; the diameter of the hoop is 2 cm., and the length of the bezel 1.1 cm (Pl. XXII*f, g*). The shoulders are an openwork interlacement of serpents whose bodies issue from a gaping animal-head on the hoop, and the three heads of these serpents, seen from above, support the rectangular bezel in which is a formal scroll set off against a niello background. The frame of the bezel and the bodies of the serpents are stippled and the ring is a pleasant example of the delicate and ornate gaiety that so often characterizes the minor ornaments of the Carolingian Franks.

T. D. KENDRICK.

36. A ROMANESQUE CAPITAL.

THE capital figured on Pl. XXII*h* is not a new acquisition. It has been exhibited for a long time in the Early Christian Room and was published in 1901 among Coptic sculptures in the *Catalogue of Early Christian Antiquities* (no. 946). It is now, however, to be transferred to the Medieval Gallery, for it has lately been recognized as a twelfth-century Romanesque carving outside the scope of the Early Christian Room collections.



XXII. a-g, TWO FRANKISH FINGER-RINGS (*enlarged*). h, ROMANESQUE CAPITAL



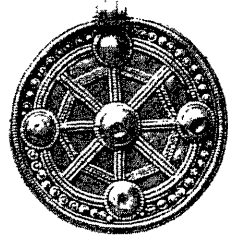
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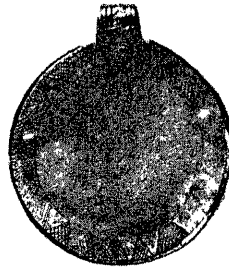
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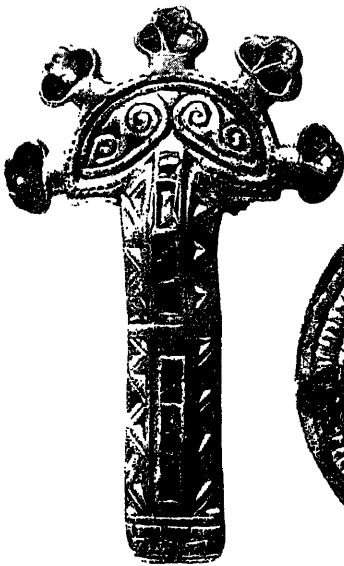
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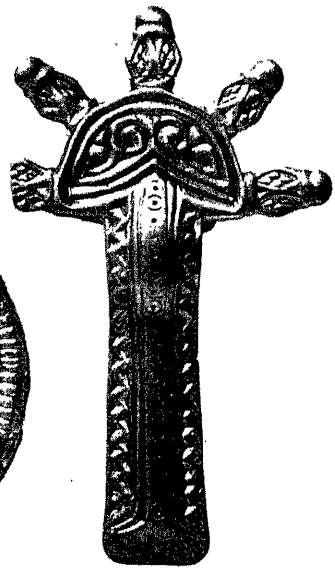
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XXIII. ANGLO-SAXON JEWELLERY FROM KENT

The material is a hard yellowish-grey limestone and the height of the block is 20 in., its width at the top 15 in. Originally its proportions were probably more slender, for the bottom end with the lower portions of the figures has apparently been sliced off. A deep cavity on the top indicates secondary use as a stoup. The capital is carved on two sides only, and shows Christ with a cruciferous nimbus turning round to face a kneeling figure. The scene represented is perhaps the 'Noli me tangere'.

How the capital was acquired by the Museum and where it came from is not known; but it is certainly West European and not Coptic. It is, for instance, in the highest degree unusual to find in Early Christian art a capital with a narrative scene. A very few such capitals are, it is true, known in Coptic Egypt, but they are entirely different in style, and so indeed is Early Christian stone sculpture in general. On the other hand, capitals with figure-scenes abound in twelfth-century Romanesque art and the style of our carving can also be matched there. While the task of determining the particular school to which it belongs is better left to specialists in this field, it may be observed that convincing parallels are to be found in Burgundian work. The peculiar way of cutting the eye is common in Burgundy and so is the long hair laid in a wave over Christ's ear (cf. for example, A. Kingsley Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Vol. II, fig. 120). Foliage like that issuing from the wreaths on the abacus of our capital is also found in Burgundy (*ibid.*, fig. 40).

The Museum is not rich in European medieval stone sculpture. The well-known English capital from Lewes Priory is the chief representative of this great art. It will in future enjoy the company of a foreign cousin.

E. KITZINGER.

37. ANCIENT POTTERY FROM PERU.

THE Christy Trustees have recently presented to the Sub-Department of Ethnography a fine series of ancient Peruvian vases, many of which are of exceptional interest and some of them probably without exact parallels in any other collection. Information as to their origin is lacking. Of the thirty-seven vases thirty-one

originate unmistakably from the Nazca region of the southern Peruvian coast, the remaining six being of Early Chimu and Chimu types from northern Peru. A few of the Nazca vases are illustrated in Pls. XXIV and XXV.

It is still impossible to assign any more precise dating to this Early Nazca or Proto-Nazca ware than the first half of the first millennium A.D. But as a result of detailed analysis of shapes and styles of painting this ware has been subdivided by Kroeber into three groups, A, X, and B, which form a chronological sequence, X being transitional between A and B.¹ By this definition the figure vases with modelled heads (Pl. XXIV, figs. 1 and 2) fall into group B, and the flaring bowls (Pl. XXIV, figs. 3 and 4), though A having shapes, should also be assigned to group B on account of their painted designs. The mythological figure known as the 'jagged staff demon' (Fig. 4), which occurs in numerous variations, is characteristic of the B group; the suppression of the body and disconnected treatment of the legs are further indications of evolution in design, involving a progressive subordination of realism to decorative purposes. In Fig. 3 the trophy heads forming a band round the lip have assumed a conventional form, and the 'jagged staff' motive appears in the hand of the horizontal figure; the spear-thrower held in his other hand also shows signs of disintegration. These features all suggest comparative lateness within the Early Nazca class. But from the point of view of technical execution and decorative effect (which is enhanced by the arrangement of colour) they can hardly be looked upon as degenerate.

The figure vases representing women (Pl. XXIV, figs. 1 and 2) both have variations of the 'jagged staff demon' painted on their cloaks at the back.² Modelled figure vases are comparatively rare from Nazca, whose ware is characterized by polychrome painting, and the Museum hitherto possessed only one good example of this type.

¹ A. H. Gayton and A. L. Kroeber, *The Uhle Pottery Collections from Nazca*, Univ. of California Publ. in American Archaeology and Ethnology, Vol. XXIV, 1927-1930.

² For detailed treatment of these vases, and the 'jagged staff' motive, see Eduard Seler, *Gesammelte Abhandlungen zur Amerikanischen Sprach- und Alterthumskunde*, Vol. IV, p. 261 ff.

Fig. 2 is of particular interest because the plants held in the hands resemble, and may supply the clue to the meaning of the problematic bifid object so often depicted in the hands of ceremonial dancers on Early Chimu vases.¹

The vases illustrated in Pl. XXV are of a more exceptional character. Animals and birds, though common enough as painted motives, are only rarely depicted by modelling in the round in Nazca ware, and the British Museum only possessed a single example hitherto. Nevertheless, the style and colours used, and the form of spout and handle, seem to justify us in classifying them as essentially Early Nazca, nor does the quality of the painting or modelling suggest degeneracy. On the other hand, double-body vases such as Pl. XXV, fig. 4, representing an owl, are not typical of Nazca at all, but of northern Peru, where they belong to the Late Chimu period, and are thus considerably later than Early Nazca. Moreover, this specimen has a further affinity with Late Chimu ware in being a whistling vase.

The vase with body in the form of a snake or an eel-like creature (Pl. XXV, fig. 1) is also of the whistling type, having a small aperture in the top of the head; but in this case, most exceptionally, the whistle is only produced by suction from out of the spout.

Figs. 2 and 3 are not whistling vases. The former possibly represents the hairless dog of Peru. It resembles the kind of dog which appears in deer-hunting scenes on Early Chimu painted vases. The ancient Peruvians had several varieties of the domesticated dog, and some were used for sacrifice and to accompany the spirit of deceased persons into the next world, as they were also in ancient Mexico. Fig. 3 represents a parrot; the upper surface of the handle is painted—a very unusual feature—with a design of two fishes (one of them reversed), surrounded by five smaller fish. Designs of this kind, composed of conventional fish or birds, are common in Nazca textiles, and vases painted all over with an 'interlocking fish' pattern are quite typical of the Early Nazca period.

The evidence for dating this group of modelled vases is thus conflicting. Two specimens of this type in the Munich Ethnographical

¹ According to T. A. Joyce this object 'suggests a plant with two shoots or leaves'. *Man*, 1913, no. 65.

Museum are assigned to the second half of the first millennium by Doering, and believed by him to be due to Tiahuanaco influence.¹ However that may be, the actual style of the vases depicted here is quite distinct from that of Tiahuanaco. It may be that further excavation in the vast cemeteries around Nazca will throw light on the intriguing problem presented by these vases. If their Late Chimu affinities are due to influences from the north, and not the other way about, they must presumably be regarded as very late manifestations of Nazca ceramic art. But in that case their fidelity to the Early Nazca qualities of colour and technique, and their complete differentiation from the well-defined character of normal Late Nazca or Ica wares, are difficult to explain.

A detailed description of the Pls. XXIV and XXV is appended.

H. J. BRAUNHOLTZ.

Description of Plates

PLATE XXIV.

Fig. 1. Pottery vase representing a woman with modelled head, connected with spout by bridge handle. Small hole in top of head. Colours: Hair and spout black; handle red and black with two thin white stripes; face and hands yellow; demon designs on cloak yellow, grey, red, and purple; spots bordering shoulders and arms red; step design round base purple enclosed by brown and black bands; ground white; base yellow; outlines black. Height 6 inches.

Early Nazca, B style.

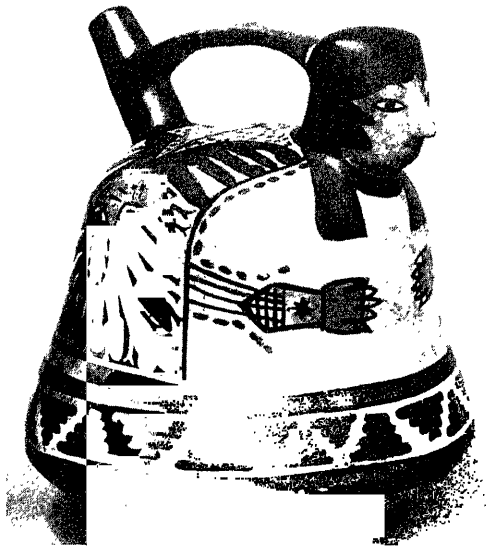
Fig. 2. Pottery vase representing a woman, with modelled head, connected with spout by bridge handle. Small hole in top of head. Colours: hair and spout black; handle purple and black with two thin white stripes; face cream with red lines under eyes; hands purple and white; plants red and grey; two 'jagged staff' demons on cloak with centipede bodies, grey, red, and yellow, and two shades of purple on white ground; rest of ground cream; outlines black. Height 6 inches.

Early Nazca, B style.

Fig. 3. Pottery bowl painted with a band of three horizontal figures end to end, each holding a 'jagged staff' and a spear-thrower surmounted by a band of conventional trophy heads. Colours: black, two shades of brown, grey yellow, red, purple, and cream; white ground and purple base. Interior unpainted. Height $4\frac{1}{2}$ inches; diameter of rim $6\frac{1}{2}$ inches.

Early Nazca, A and B styles.

¹ H. U. Doering, *Altperuanische Kunst* (1936), p. 13, Pl. 27 and 28.



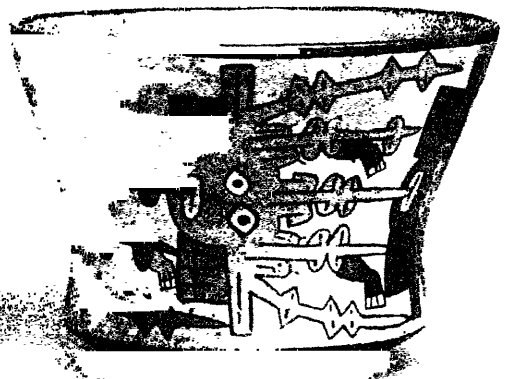
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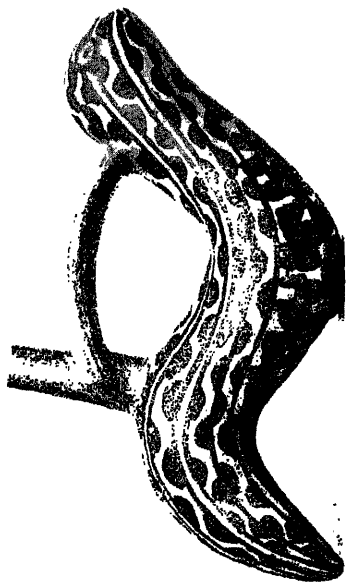


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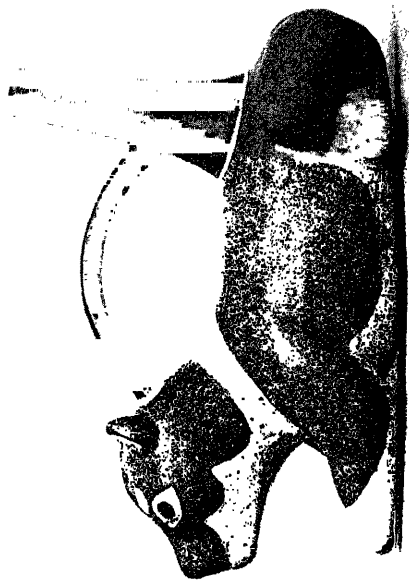


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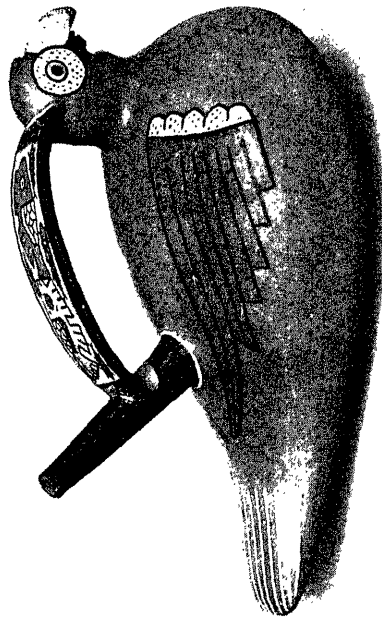
XXIV. ANCIENT NAZCA POTTERY FROM PERU



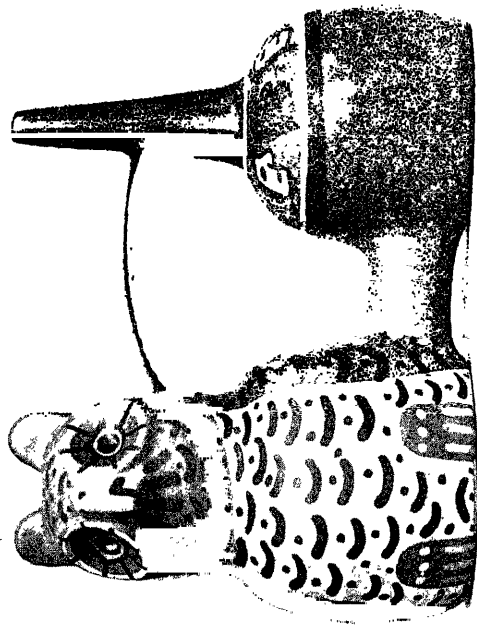
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XXV. ANCIENT NAZCA POTTERY FROM PERU

Fig. 4. Pottery bowl, painted with a band of five linked 'jagged staff demon' heads, with pairs of detached legs. Colours of heads: (1) yellow, (2) grey-brown, (3) yellow, (4) reddish brown, (5) orange; white ground and reddish-brown base. Interior unpainted. Height $4\frac{3}{4}$ inches; diameter of rim $6\frac{1}{4}$ inches.

Early Nazca, A and B styles.

PLATE XXV.

Fig. 1. Pottery vase with body in the form of a serpentine creature, having a small hole in the head; painted with black spots and stripes on a white ground. Spout and handle red. Whistles by suction of air from the spout. Length $7\frac{1}{2}$ inches.

Fig. 2. Pottery vase with body in the form of a dog, having small holes in the ears. Upper part of body painted reddish purple; belly, paws, and tip of tail white, and white markings on head and neck. Spout and handle black. Length 6 inches.

Fig. 3. Pottery vase with body in the form of a parrot, having a small hole in the top of the head. Body painted brownish red, wings grey and yellow with red spots, tail striped white. Spout black; handle painted with design of pair of fish, red and yellow, surrounded by five smaller fish, on white ground. Length 9 inches.

Fig. 4. Pottery vase with double body, one of them in the form of an owl, having holes in the eyes and below the ears. Owl painted grey and white, with black lines indicating feathers, and red and yellow markings on head and claws; other body painted red with band of eight heads, white, grey, yellow, and dark red, outlined black. Spout and handle black. Whistles by blowing down the spout. Length $6\frac{3}{4}$ inches.

OTHER ACQUISITIONS

PRINTED BOOKS.

Charles Dickens. *Master Humphrey's Clock*. Paris, 1841.

Baroness Lytton. *The Budget of the Bubble Family*. Paris, 1840.

Baron Lytton. *Alice, or The Mysteries*. Paris, 1838. *Presented by Major W. Roderick D. Mackenzie through the Friends of the National Libraries.*

The Molson Family. By Bernard K. Sandwell. With a foreword by Lt.-Col. Herbert Molson. Privately published: Montreal, 1933. *Presented by Lt.-Col. Herbert Molson, C.M.G., M.C.*

A History of the Worshipful Company of Coachmakers and Coach

Harness-Makers of London. Printed for private circulation: London, 1937. *Presented by the Lord Iliffe, C.B.E.*

E. H. Longsdon. Kerslake of Norfolk with Blyth and Lanchester. Printed for private circulation: Portsmouth, 1937. *Presented by Commander E. H. Longsdon, R.N.*

Martin John Turner. The Bank Tree. London, 1937. *One of four copies bound in boards made from the wood of the tree. Presented by the Author.*

Hardy Wilson. Grecian and Chinese Architecture. Fifty plates. Published by the Author: Melbourne, 1937. *Presented by the Librarian, Commonwealth National Library, Canberra, Australia.*

The Metropolitan Museum of Art Egyptian Expedition. The Texts in the Maṣtabeh of Se'n-Wosret-ankh at Lisht. By William C. Hayes. With plates by Lindsley F. Hall from photographs by Harry Burton. New York, 1937. *Presented by the Trustees of the Metropolitan Museum of Art, New York.*

P. T. Hall. The Kirk of Cleish (1208-1928). Printed for private circulation: Edinburgh, 1937. *Presented by the Rev. P. T. Hall.*

G. L. Read. A Register of Reads and Some Connexions. Printed for private distribution only: [London,] 1937. *Presented by the Author.*

Von den Vorfahren. Werden und Erleben eines deutschen Bürgerhauses. Von Dr Friedrich Schmidt-Ort und Dr Walther Zimmermann. Als Handschrift für die Familie gedruckt: [Berlin,] 1937. *Presented by Staatsminister Dr Friedrich Schmidt-Ort.*

George Sandys. A Relation of a Journey begun A.D. 1610. London, 1627. *Presented by the Misses G. L. and M. D. Newton, through the Harrogate Group of the Yorkshire Archaeological Society.*

The Poems and Prose Writings of Robert Southwell, S.J. A bibliographical study, by James H. McDonald. The Roxburghe Club: Oxford, 1937. *Presented by Sir Harold Cecil Aubrey Harmsworth.*

Janet Doe. A Bibliography of the Works of Ambroise Paré, Premier Chirurgien & Conseiller du Roy. Chicago, 1937. *Presented by the Author.*

Fritz Bachmann. Die thurgauische Brandversicherungsanstalt für

Gebäude, 1806-1930. Frauenfeld, 1936. *Presented by Dr Fritz Bachmann.*

MANUSCRIPTS (WESTERN).

Boethius, 'De Consolatione Philosophiae', &c., 15th century. Add. MS. 45026. *Presented by Mr W. Brazier.*

Narrative of Mrs Rose Throckmorton, 17th century. Add. MS. 45027. *Presented, to supplement Add. MS. 43827, by Sir Hickman B. Bacon, Bart.*

Letters and Papers of Bishops and Archbishops of Olmütz, 1614-1895. Add. MS. 45028. *Presented by Sir Stephen Gaselee, K.C.M.G.*

Eighteen volumes of supplementary Hardwicke Papers (see Add. MSS. 35349-36278). Add. MSS. 45030-45047. *Presented by the Right Hon. Viscount Clifden.*

Forty-eight volumes of genealogical material relating to the name of Bradford, &c., compiled by John George Bradford, d. 1937. Add. MSS. 45048-45094. *Bequeathed by the compiler.*

A paper roll containing copies of letters and papers relating to William Paston, 1378-1444. Add. MS. 45099. *Presented by Mr R. W. Ketton-Cremer.*

Pedigree (photostat) of the Wolston family, of Staverton, co. Devon, by the Rev. E. D. Drake-Brockman. Add. MS. 45101. *Presented by the compiler.*

Notes by Ármin Vámbéry during his travels in Bokhara and Samarkand, 1863. Add. MS. 45104. *Presented by Dr R. Vámbéry.*

Bibliography of Theodor Fontane, by Paul H. Emden, and copies of letters of Fontane. Two volumes. Add. MSS. 45105, 45106. *Presented by the compiler.*

Two volumes, each in separate parts, containing the manuscript material for Bishop George Pretyman Tomline's Life of Pitt. Add. MSS. 45107, A-K, 45108, A-U. *Presented by Mr George Pretyman.*

Roll of Hastings Rape Lathe Courts, 28-9 Elizabeth. Add. Ch. 71108. *Presented by Mr W. A. Raper.*

Admission to copyhold in Ealing manor, 1730. Add. Ch. 71109. *Presented by Mrs Marchmont.*

Ten modern impressions of South African state seals. Detached Seals CLXXXIV. 26-35. *Presented by Mr Charles Urban.*

PRINTS AND DRAWINGS.

J. H. Ramberg, A political Allegory. Water-colour. *Presented by Mr Edward Croft Murray.*

Cornelis Matsys, Manasleep by a wood. Line-engraving. *Presented by Mr A. E. Popham.*

Giulio Campi, St Stephen preaching. Drawing.

Five original copper plates of engravings by William Hogarth. *Presented by Mr C. W. Dyson-Perrins.*

Water-colour drawings by James Aumonier, A. S. Heming, J. H. Ramberg, William Collingwood Smith, Peter Toft, and F. W. Topham. *Presented by Mr H. A. Brand.*

Joseph Heinbucher, Pannoniens Bewohner (Vienna, 1820). Volume of coloured etchings. *Presented by Mr Gabriel Wells.*

Henry Fuseli, The Three Fates. Drawing. *Presented by Mr Geoffrey Keynes.*

Niccolo dell'Abbate, Design for part of the decoration of the Palazzo dell'Università, Bologna. Drawing.

G. D. Tiepolo. Drawing.

William Hamilton, Susannah and the Elders. Drawing.

Pierre Angelis, The Quack. Drawing.

Cornelius Varley, Interior of St John's Church, Chester. Water-colour.

Series of ten drawings, including illustrations to 'Paradise Lost', by George Romney.

Four rare woodcuts by Matthias Gerung and one by the monogrammist B.P.

Jusepe de Ribera, Prometheus. Drawing.

Album of water-colour drawings by Thomas Hornor illustrating the scenery of the Vale of Neath, Glamorganshire, 1817, and 132 drawings by W. Alister Macdonald. *Presented by the Viscount Wakefield, G.C.V.O.*

60 volumes of photographs of historical portraits. *Bequeathed by the late Mrs Brocklebank.*

Thomas Rowlandson, 'La Place Victoire à Paris'. Aquatint coloured by hand. *Presented by Mr Minto Wilson.*

Francisco Pacheco, Incident in the Life of St Benedict. Drawing. *Presented by Mr A. E. Popham.*

Nicola Vianelli, Porta Capuana. Drawing.

107 caricatures (etchings) by John Kay of Edinburgh. *Presented by Mr Sydney R. Turner.*

Thales Fielding, Wooded landscape. Water-colour.

Attributed to Louis Laguerre, Allegorical design with the apotheosis of the Duke of Marlborough. Drawing.

Three etchings by the late Sir H. Hughes-Stanton.

G. F. Robson, Album of 41 sketches of the Grampians.

Figure in pin-pricked paper work. *Presented by Mrs Willoughby Hodgson.*

22 impressions of 20 etchings by the late Sir Charles Holmes.

70 drawings by the late Ambrose McEvoy. *Presented by the artist's widow.*

10 English mezzotints from the Erdmann Sale at Christie's, 15th and 16th November 1937. *Presented by the National Art-Collections Fund.*

9 English mezzotints from the same source.

R. Marris, St James's Park in Winter. Drawing.

Sketch-book by Wilhelm Trübner (1851-1917).

John Smart, Portrait of Major Robson. Drawing.

Nicolas Poussin, Sheet of sketches with autograph letter.

Sir Charles Greene Ellicombe, A mountain valley. Water-colour.

Collection of prints, &c., relating to Robert Browning. *Presented in memory of Prof. Hall Griffith by his daughters.*

BRITISH AND MEDIEVAL ANTIQUITIES.

Series of stone implements from stratified Pleistocene deposits at Khandivi, Salsette Island, Bombay, illustrating Palaeolithic and Mesolithic sequences of industries. *Presented by Lieut.-Commr K. R. V. Todd, R.I.N.*

Representative series of stone and bone implements, pottery, and

beads from the Skara Brae earth-houses, Orkney. *Presented by Mr Walter G. Grant.*

Bronze shaft-hole axe of Sicilian or South Italian type and *c.* 900–800 B.C. found at Southbourne, Hampshire, near the prehistoric trading-port of Hengistbury Head.

Series of shale fragments and chucks, and flint tools, illustrating the history of the Iron Age and Roman shale industry at Kimmeridge, Dorset. *Presented by Dr Henrietta F. Davies.*

Romano-British water-jar with sherds and a coin found inside, and a hand-made pottery cover decorated with free-hand figures in a half-Celtic style; *c.* A.D. 300: excavated by the donors on the site of one of the New Forest Romano-British potteries at Linwood, Hants. *Presented by Colonel and Mrs A. Ogilvie.*

Gold ornament, probably an ear-ring, of the Viking Period, found in Cannon Street, London.

Two Anglo-Saxon cinerary urns from a cemetery at Sandy, Beds., and a series of Belgic and Roman pottery vessels, also from Sandy. *Presented by Mr John L. Harvey.*

Leaden seal-die of William FitzRalph, found at Exton, Rutland, late 12th century. *Presented by Mr G. H. Beechens.*

ETHNOGRAPHY.

A series of ivory armlets and other objects from the Shilluk, Dinka, and Nuer tribes, White Nile, Anglo-Egyptian Sudan. *Presented by Dr E. A. Crispin.*

Painted pottery from the Kabyles of Algeria, collected about 1880. *Presented by Miss Janet H. Brooke.*

An ethnographical series from British New Guinea; collected by the Rev. Harry Scott in 1883–6. *Presented by Mrs M. Scott.*

An ethnographical series from the Torres Straits (Murray Island) and New Guinea; collected by the Rev. Harry Scott, the first missionary on Murray Island, in 1883 to 1886.

A stone standing figure, holding a head and double-bladed axe, from Costa Rica.

A series of pottery bowls, potsherds, and stone implements from Panama. *Presented by Viscountess Gladstone.*

Two small wax figures (models for *cire perdue* casting), from the Cameroons; probably Bamileke tribe. *Presented by Capt. A. W. F. Fuller.*

A bone implement with incised ornament, probably used for making string, said to come from Alaska. *Presented by Dr Leonhard Adam.*

A carved wooden figure with arms extended, Ibibio style, Southern Nigeria. *Presented by Mrs Strachey.*

A pottery portrait vase with sun disk above, partly wrapped in tapestry, said to have come from a grave in the Highlands, Peru.

Flint and tinder in a gourd case, in general use for lighting fires, from Gros Ilet village, Sta Lucia, British West Indies. *Presented by Lady D. Doyly Carte.*

An ethnographical series from the Wei-Wei and Wapisiana Indians of British Guiana, together with a series of stone implements and potsherds found on the surface, British Guiana.

A series of quartz implements and flakes, some of palaeolithic facies, found on the surface at Accra, Gold Coast. *Presented by Mr A. S. Cremer.*

Archaeological and ethnographical series, including carved wooden figures and stools, pottery, brass work, and a gold hairpin, from the Gold Coast and Togoland. *Presented by Capt. R. P. Wild.*

Ancient stone implement resembling a chopper, indented on one side, from near Belize, British Honduras. *Presented by Mr T. A. Joyce, O.B.E.*

A small friction drum, from the Khonds, India. *Presented by Mr John L. Harvey.*

Two skin bags, a bow, digging-stick, and ostrich-shell necklace, from Bushmen of West Bechuanaland Protectorate, South Africa. *Presented by the Ven. J. W. Mogg, Archdeacon of Kimberley.*

A wooden staff with carved figure, from the Basuto, South Africa.

An iron 'sacrificial' knife from the Cross River, Nigeria. The hide 'handle' is said to be for the protection of the executioner from the spirit of his victim. *Presented by the Executors of the late L. M. Irvine, through Miss Gordon-Walker.*

An ethnographical series from the WaGogo tribe, Tanganyika Territory. *Presented by Mr E. C. Baker.*

A juju man's dress from the Montol tribe, Shendam Division, Plateau Province, Northern Nigeria. (Worn at millet harvest by a fetish-dancer, who chases women and demands part of the crop as ransom.) *Presented by the Rev. H. J. Cooper.*

Five wax casts of human and animal figures engraved on rocks, three from Stow-on-Vaal, and two from Afvallingskop (near Jacobsdal), South Africa: also a rubbing of a rhinoceros engraved on rock, from Stow-on-Vaal. *Presented by Mrs Eric Slack.*

A stone carving in the form of a bird, probably from the Greater Antilles. *Presented by Mr H. G. Beasley.*

An ethnographical series from Northern Nigeria.

A series of stone arrow-heads and implements from a site three miles north-west of Stony Beach, Saskatchewan, Canada.

An ancient pottery bowl with pair of lizards in relief, from Montenegro Province, Colombia. *Presented by Professor S. R. K. Glanville.*

A shell and coco-nut bead armlet (probably a degree badge), and a shell bead necklace, from Malekula, New Hebrides. *Presented by Mrs E. T. Imrie.*

A copper spear-head from the Eskimos of Coppermine River, Canada. *Presented by Mr Alex. Walker.*

Two large masks and two drums, used at boys' initiation dances, and a carved wooden figure said to be used in phallic worship; Mendi, Sierra Leone.

A shell and coco-nut shell bead armlet, worn by men as a badge of degree, from Malekula, New Hebrides; and five pottery vases of Early and Late Chimú types from Peru.

EXHIBITIONS

SWEDENBORG COMMEMORATION.

In connexion with the celebration of the 250th anniversary of the birth of Emanuel Swedenborg an exhibition of early editions and autographed copies of his works was held during the early weeks of this year in the King's Library.

REMBRANDT.

An exhibition of Drawings and Etchings by Rembrandt is being

held in the Prints and Drawings Gallery throughout the year. All the original drawings by Rembrandt in the British Museum (about one hundred and seventeen) are exhibited, and a certain number of his school. They are completely described in the official *Catalogue of Dutch and Flemish Drawings*, Vol. I (*Rembrandt and his school*), which is still available at 12s. The Museum possesses an almost complete series of the etchings, only six unimportant subjects out of nearly three hundred being absent. A considerable proportion of these etchings are represented in the exhibition, a certain number being shown alongside their original studies. The series of etchings in the Museum is one of the finest in existence, many of the plates being represented in several states and impressions. Students who are specially interested may, of course, see any of the impressions not exhibited on application in the Print Room. This is the first time since 1899 that any large series of Rembrandt's drawings and etchings has been shown in the Prints and Drawings Gallery, and it will no doubt be of great interest to amateurs, and serve to remind connoisseurs of the wealth of Rembrandt's inventive genius. A 'Summary list of the Drawings and Etchings by Rembrandt in the British Museum' is issued at 6d. as a guide to the exhibition.

BUDDHIST PAINTINGS.

On 16th February there opened in the west end of the upper Edward VII Gallery an exhibition of Buddhist paintings from China, Japan, Korea, Siam, Tibet, and Turkestan. It is believed that no such comprehensive exhibition has been held in England. The opportunity arises through the acquisition of several important Buddhist paintings from Korea and Siam with the Eumorfopoulos collection, which also included the first two examples of the wall-paintings recovered from Turfan by the von Le Coq expedition to reach the Museum. Tibetan painting is represented by a selection from series of the Sixteen Arhats and the Four Lokapalas recovered from a temple at Shigatse and deposited on loan by Mr J. C. French: these are of much earlier date than the banner-paintings usually seen in Europe. Recently the Japanese have published a series of facsimile collotype reproductions mounted as *kakemono* of the famous early

eighth-century wall-paintings in the Buddhist shrine at Hōryūji. Five of these reproductions, each twelve feet high, are shown. Not only do these show the earliest full-scale paintings executed in Japan but they preserve for us the fresco art of the T'ang period in China which has disappeared on her own soil.

The key to the exhibition is, however, the full selection from the paintings recovered by Sir Aurel Stein from the sealed chamber in the Caves of the Thousand Buddhas near Tun-huang in Sinkiang (Chinese Turkestan). Some of the woodcuts from the same source, which are the earliest known woodcuts in the world, are also shown. The inclusion of a few reproductions of the Ajanta frescoes is intended to give an indication of the different kind of religious painting produced in the original home of Buddhism and to round off the exhibition so as to cover, so far as possible, the whole of mid- and farther Asia. The common bond to be found in the religion which all these different national schools of painting served, shows the extent to which these parts of Asia were a cultural unity, while the differences in choice of subject, in approach and in manner of treatment, show the richness and variety of religious painting in the East. Within limits the effect and value of institutional patronage may be studied.

The later Buddhist painting of Japan is represented by the great thirteenth-century Nirvana of Buddha which usually hangs in a difficult light at the far end of the gallery but has been brought down into a place where it can play its part in the exhibition and is much easier to see, and, among others, by the new painting of Amida described above on p. 48.

The exhibition will remain open until after the summer, but it may not be possible to keep the Hōryūji reproductions on view for the full time as they cannot be shown under glass. They will be changed from time to time.

ANGLO-SAXON ANTIQUITIES FROM KENT.

The Borough Museum at Dartford and the Powell-Cotton Museum at Birchington have contributed to the special exhibition of unpublished Anglo-Saxon antiquities from Kent that was placed on

view in the Prehistoric Room in January of this year. The Dartford loan is an important series of personal ornaments, glass, pottery vessels, and weapons, that was excavated last year (1937) on the site of a newly recorded cemetery at Horton Kirby in the Darent valley a few miles south of Dartford. The finds were made during the building of the Risely housing-estate, and the cemetery is on high ground at the edge of the chalk uplands overlooking the London plain. As long ago as 1866-7 the existence of a Saxon settlement on this fringe of hills had been established by the discovery of a cemetery about a mile north of the new site; but few of the finds from this earlier excavation have survived, and the second cemetery tells us almost all that is known about these Darent-dwellers. The exhibited series is notable for its gold pendants (Pl. XXIII, 1-4) and amethyst beads, and also for a jewelled silver pendant (Pl. XXIII, 5) encasing a piece of foreign polychrome glass. The Powell-Cotton Museum has lent a number of ornaments from the great Jutish cemetery at Howletts, near Canterbury (*B.M.Q.*, X, 1935-6, p. 131). Among these are two particularly fine silver-gilt 'radiated' brooches (Pl. XXIII, 6 and 9) and a disk-brooch (Pl. XXIII, 8) bearing embossed animal-ornament of an unusual kind.

RECENT PUBLICATIONS

Subject Index of the Modern Works added to the Library of the British Museum in the years 1931-5. 2 vols.

This eighth instalment of a work of reference, which has been issued at intervals of five years since 1902, was published in December 1937. The contents of these two volumes bring to a total of more than six hundred thousand the subject references to the literature of all countries of European and Western civilization first published or reissued since the year 1880. Over the period of the last half-century the whole work constitutes the most comprehensive inventory available.

The second or 'foreign' volume of *The Sturge Collection*, which has just been published, brings to an end Mr Reginald A. Smith's

detailed survey of the huge bequest of stone implements that became the property of the Museum on the death of Dr William Allen Sturge in 1919. The new catalogue contains five plates and over a thousand drawings, and, in addition to descriptions of the figured flints, gives carefully compiled bibliographies of the numerous sites abroad from which Dr Sturge obtained the foreign portion of his collection. The series is extraordinarily strong in flint implements from France, especially the Upper Palaeolithic cultures of the Dordogne region. This second volume, like its predecessor, costs 25s. and is in Crown quarto size.



XXVI. A VIKING FIGURE-HEAD FROM THE SCHELDT

38. A VIKING FIGURE-HEAD FROM THE SCHELDT.

WITH the aid of generous grants from the National Art-Collections Fund and the Christy Fund, the Museum has purchased a wooden carving that may justly be ranked as the most important relic of the Vikings to be seen anywhere outside Scandinavia. This is the figure-head or stern-post of a Viking ship (Pl. XXVI). It is made of oak, measures 4 feet 9 inches in length, and was found about two years ago with a ship's timbers during dredging operations in the River Scheldt at Appels, near Termonde, Belgium. The carving consists of a beaked head on a long neck with a perforated tenon at the end, and it is the only extant example of the great zoomorphic terminals of the Viking ships that are so frequently mentioned in the sagas and so often represented in sculpture on the Scandinavian tombstones. The austerity and incisiveness of this noble sculpture prove it to be an early work, perhaps not much later than about A.D. 800; for it is almost Migration period in feeling, and is unaffected by the muddled and over-elaborate design that is characteristic of the subsequent barbaric styles in the north. Its attribution will probably be the subject of much discussion, but the carving is certainly north German work, and an obvious suggestion is that it may be Danish. That it is Norse is unlikely; for the post bears only a distant resemblance to the well-known carvings that adorned the furniture of the Norwegian ships, while on structural and morphological grounds it can be shown that this head could not possibly have adorned the prow or stern of a vessel of the Oseberg or Gokstad kind. It must be admitted that Danish archaeology shows us nothing that is precisely in this style, either on a smaller or on an equal scale; but we must remember that we know next to nothing about the structure or ornament of the Danish boats, and we cannot overlook the very strong historical probability that a Viking ship sunk off Termonde was a Danish craft; for not only did the Danes repeatedly assail the Frisian coast in the early days of the Viking period, but Walcheren, guarding the mouth of the Scheldt, was for a long time a Danish base. Furthermore, it is likely enough that an early Danish prow should

be, as is this carving, a grim barbaric version of the bird-headed Frankish prow-type to be seen in the Utrecht Psalter. If an attribution to Denmark should prove to be correct, the Termonde carving is all the more interesting, for it would then be the only considerable fragment that has survived of the ships in which the Danes attacked the Low Countries and the southern and eastern coasts of England.

T. D. KENDRICK.

39. AN ETRUSCAN VASE.

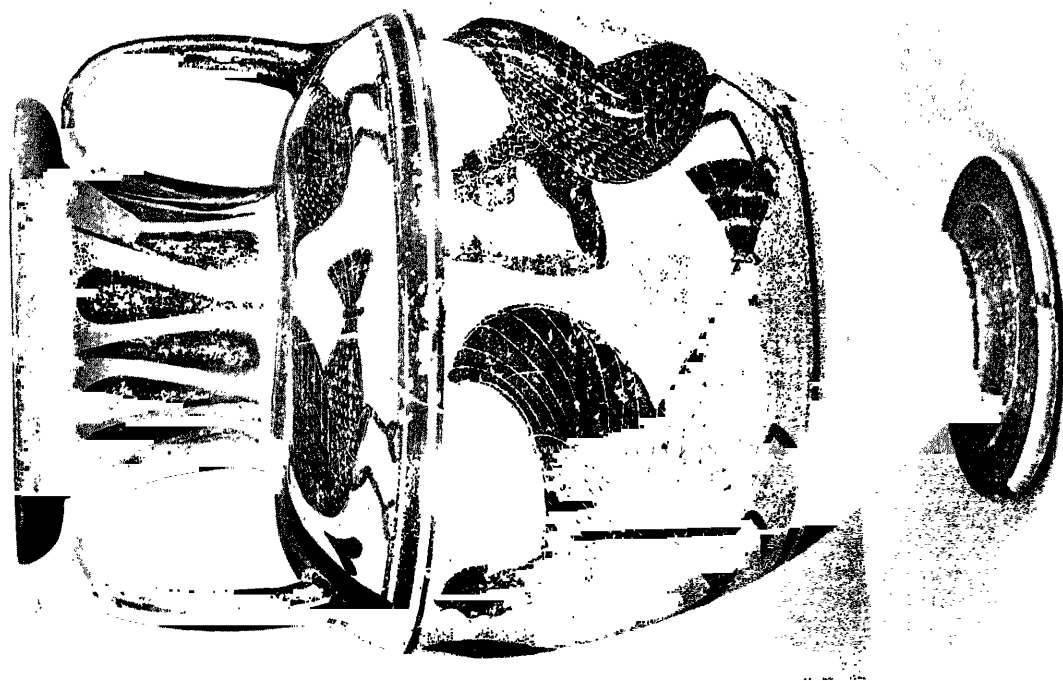
NEARLY a century has passed since it was observed that the painted 'Etruscan vases' excavated by the thousand from the cemeteries of ancient Etruria were for the most part of Greek origin, and exported overseas to Italy. The Hellenic masterpieces naturally monopolized attention at first, but during recent years attention has been increasingly paid to the small minority of true Etruscan painted vases—those made in Etruria in imitation of the foreign models. Such a vase is the amphora (illustrated on Pl. XXVII *a*) which has been acquired for the Department of Greek and Roman Antiquities.

It is in the black-figure style with overlaid white paint and incised details; the dull brownish varnish betrays the Etruscan origin. On the neck are lotus-buds; on the shoulder in a panel on each side are two ducks and an ivy-leaf; and round the body is a broad continuous frieze of five Sirens with raised right arms. Appropriately enough, the vase may be placed in the group assigned to the 'Siren-Painter', the most productive of the Etruscan artists, whose career extends for a decade or two on either side of 500 B.C. (Dohrn, *Die schwarzfigurigen etruskischen Vasen aus der zweiten Hälfte des sechsten Jahrhunderts*, pp. 89–119).

F. N. PRYCE.

40. ISIS SUCKLING HORUS.

MR G. D. HORNBLOWER has generously given the Department of Greek and Roman Antiquities a small Romano-Egyptian terra-cotta group of unusual interest and charm, which has been for many years in his own collection. It is in high relief, in the form of an *emblema* from a dish, and is made of the customary dark brownish clay of the district (Pl. XXVII *b*). The height is 3 inches (7.6 cm.) and the width 2½ inches (6.8 cm.).



a
 XXVII. *a*, ETRUSCAN VASE. *b*, ROMANO-EGYPTIAN TERRACOTTA RELIEF.
c, ROMAN AND SASSANIAN COINS

Isis wears the usual fringed and knotted robe, parted to bare her left breast, which she holds in her right hand to offer it to the infant Horus. He lies on her left arm, draped in a loose tunic, and sucks the forefinger of his right hand. Isis's hair is parted in the middle and falls over her shoulders in long corkscrew curls. There is a hole in the top of her head, probably for inserting the lotus-crown which she wears on other Romano-Egyptian terra-cottas.

The group has been published by Mr. Hornblower in the *Journal of Egyptian Archaeology*, xv (1929), p. 44, pl. x, no. 1. He comments on the remarkable resemblance between this conception of the *kourotrophos* and that of the Madonna and Child in the art of the Italian Renaissance. It is far more marked than is usual in terra-cottas of the same iconographic type, such as the groups in Berlin (Weber, *Die ägyptisch-griechischen Terrakotten*, pl. 2, nos. 17-19, 25) and those from the Ernst von Sieglin collection (Vogt in *Expedition Ernst von Sieglin*, vol. ii. 2, pl. vi 3, p. 6), where the goddess and the divine child are posed hieratically on a throne and where the action is of a strictly ritual nature. Here the relations between the mother and son are purely human; and the motif belongs rather to genre than to religious art. The hieratic type is probably derived from a famous cult-statue of the goddess in her temple at Alexandria, as it appears on the Roman imperial coins of that city (*BMC. Alexandria*, pl. xvi, nos 762 (Hadrian), 990, 1123 (Antoninus Pius), &c.). The rarer and more intimate type, of which ours is an unusually good example, may be likewise of Hellenistic invention, though the terra-cotta itself is not likely to be earlier than the first century before Christ.

R. P. HINKS.

41. SOME COINS AND MEDALS.

AMONG Roman coins recently acquired, special mention may be made of a very rare denarius of the first issue of Faustina I struck before her husband Antoninus received the title of 'Pius' in A.D. 138. The reverse shows the standing figure of Concordia, the goddess who blesses the imperial pair (Pl. XXVII c, 1). This coin is the gift of Dr W. Wruck of Berlin. A very fine solidus of Antoninus Pius, a rare variety with head to left, has been purchased. The reverse shows

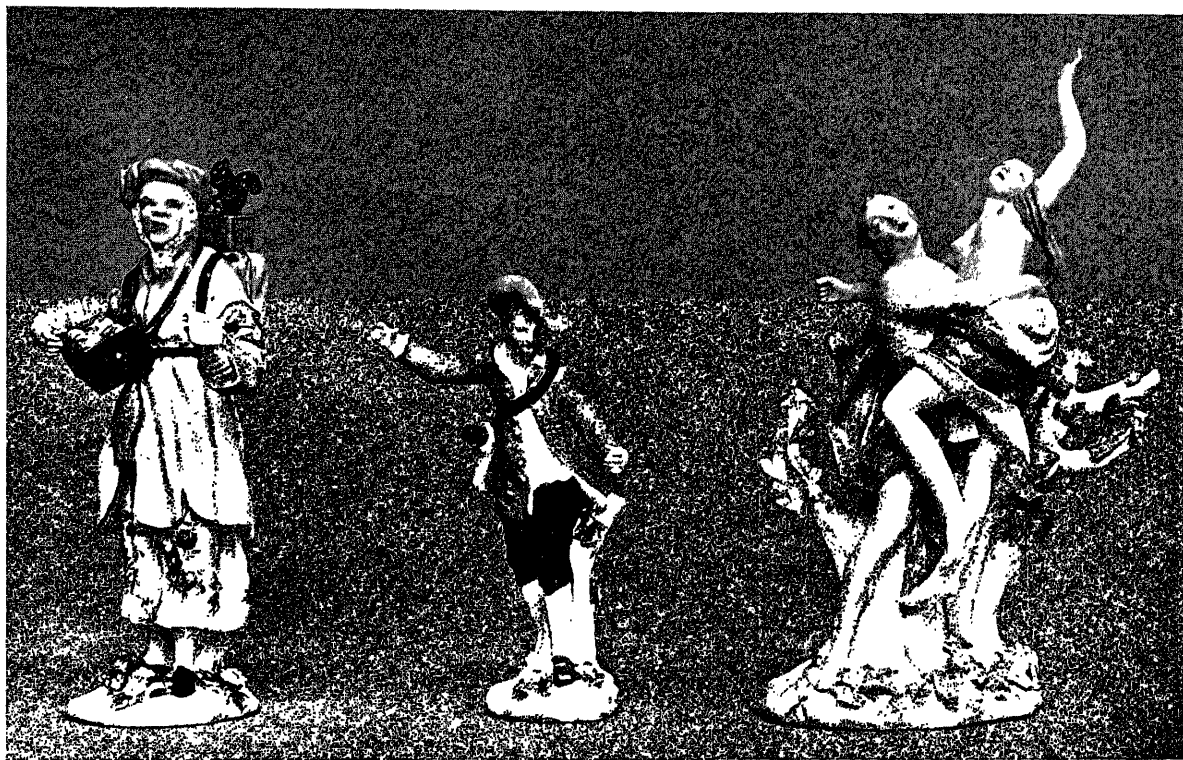
the emperor as 'Ruler of the World', holding globe and roll (Pl. XXVII c, 2).

Dr C. Davies Sherborn has added another to his many gifts to the Sassanian series (Pl. XXVII c, 3). This is one of the few known coins (silver) of the brief reign of the empress Boran, daughter of Khusru II Parvez, in A.D. 630-1. Her coinage has not hitherto been represented in the Museum and the coin is of a mint unknown for her reign. The same donor has given a unique Arabic dirhem bearing the name of Fakhr-al-Din, who is probably the great Druze emir of the sixteenth century, known to Europeans as Facardin.

Two very rare gold medals, the value of which is increased by their associations, have been bequeathed by Miss E. Blanche Carey. The first is the gold medal for merit in arts and science presented in 1820 by Frederick VI of Denmark to Dr William Carey of Serampore (1761-1834), the great Baptist missionary and Oriental scholar, in recognition of his missionary and educational work in the Danish settlement of Serampore. Carey had been prohibited from conducting his mission on English territory, although the East India Company recognized his scholarship by appointing him Professor of Oriental languages in Fort William College. The autograph letter from the King of Denmark accompanying the medal has been transferred to the Department of Manuscripts. The second medal is the Founder's Medal of the Royal Geographical Society awarded in 1889 to Arthur Douglas Carey, I.C.S. (d. 1936), grandson of William Carey and brother of the testator, for his journey in 1885-7 through Ladakh, Northern Tibet, and Chinese Turkestan. J. ALLAN.

42. WALLACE ELLIOT BEQUEST OF ENGLISH PORCELAIN AND POTTERY.

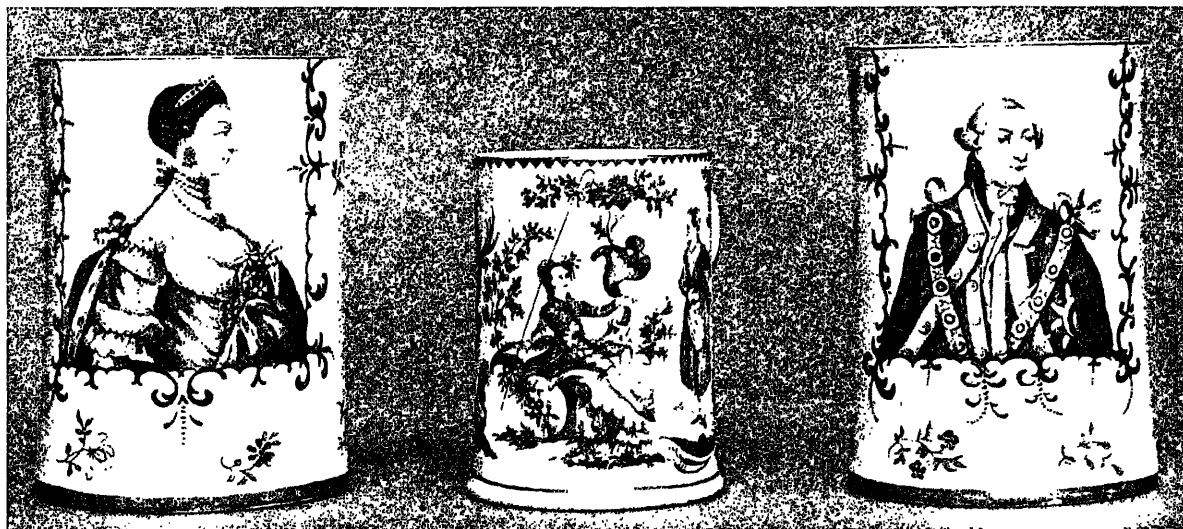
BY the generous bequest of Mr Wallace Elliot the Museum becomes possessed of a hundred selected items from his catalogue, which actually comprise a hundred and thirteen examples. As Mr Elliot's collection was admitted on all sides to be the finest in private possession and indeed to rank with the famous Schreiber and Franks collections of the past, it will be seen that the bequest is of outstanding importance.



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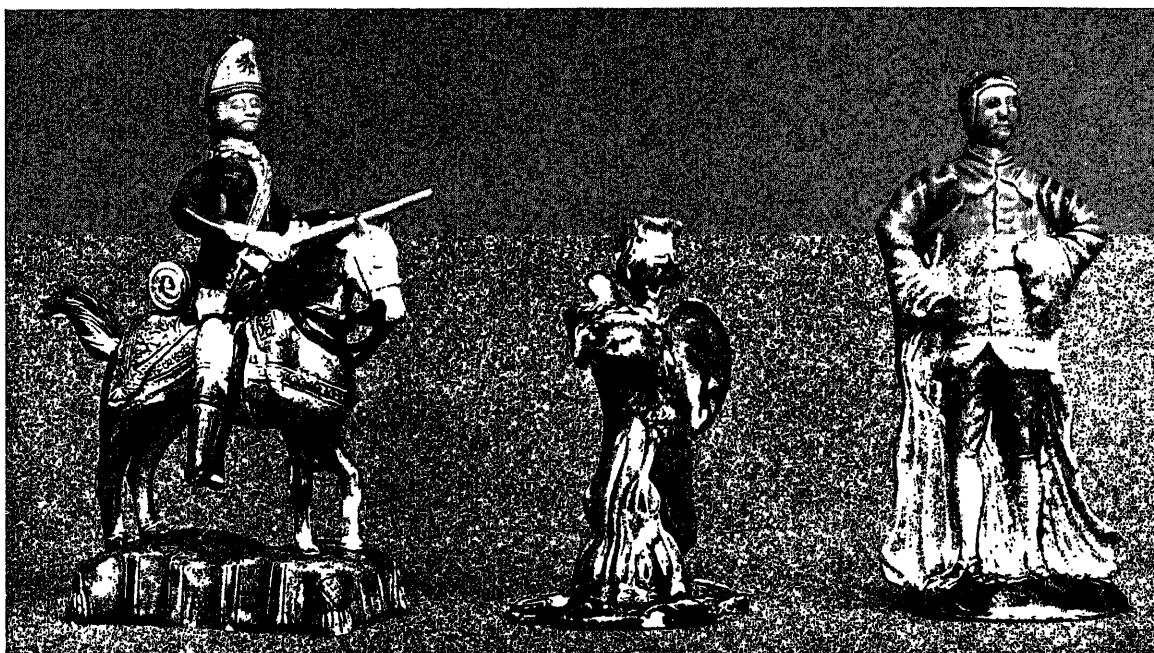
XXVIII. ENGLISH PORCELAIN FROM THE WALLACE ELLIOT BEQUEST



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XXIX. ENGLISH POTTERY FROM THE WALLACE ELLIOT BEQUEST

There is no space here to mention the individual items in detail, but attention may be called to some of the more remarkable. Among the eighty examples of porcelain the most significant is the figure of a bagpiper, marked W. D. & Co. (for William Duesbury & Co.), which, when published and illustrated in the *Burlington Magazine*, vol. xlix (1926), p. 292, gave the clue for the attribution to Derby of a very large quantity of material which had hitherto been inaccurately ascribed to Chelsea. An important example of Chelsea is a naked infant after Fiammingo, which is marked 'June ye 26 1746' and is the earliest dated English porcelain figure known to have survived. Other exceedingly attractive specimens of Chelsea of the red anchor period, some ten years later in date, are the boy with satchel (Pl. XXVIII, fig. 2) and the group representing the Rape of a Sabine (Pl. XXVIII, fig. 3). A brilliantly coloured Bow figure of about 1760 is the old woman pedlar (Pl. XXVIII, fig. 1), who holds in her hand a paper inscribed 'Powder to Kill'; the remainder of the legend has disappeared, but it presumably referred to rats or insects. A Bow document of singular importance is the mug (Pl. XXVIII, fig. 5), painted with figure subjects and marked in red, 'This Pint was Painted for Mrs. Mary Bromley of Campden Gloc^{shire} by her Loving Son John de Lanauze Jan ye [] 1770'. This artist is not elsewhere recorded. A curious point is the use of the word Pint, since the content of the mug approximates to a modern half-pint. Two Worcester mugs (Pl. XXVIII, figs. 4 and 6) are noteworthy for the astonishing brilliance of the portraits of Queen Charlotte and George III with which they are painted, presumably to commemorate the royal marriage or the coronation, both of which occurred in 1761. Other notable specimens are four of the excessively rare Worcester figures and a Longton Hall sauceboat with portraits lettered DM and CH, which commemorates the expedition of 1758 to St. Malo under the Duke of Marlborough and Commodore Howe. There are also dated examples from the factories of Bow, Lowestoft, Longton Hall, Liverpool, Bristol, and Worcester.

The bequest includes sixteen specimens of Staffordshire saltglaze stoneware and seventeen of earthenware. Outstanding in the former section are the magnificent candlestick flanked by two cranes

(Pl. XXIX, fig. 2) and the pair of figures of swans (Pl. XXIX, figs. 1 and 3), with their daring colour-scheme, the predominant hues of which are purple, blue, and yellow. These may be assigned to round about 1740. A scratch-blue jug dated 1759 may also be mentioned, as well as a white pounce-pot dated 1765. Among the earthenware are the three Whieldon mid-eighteenth-century figures illustrated on Pl. XXIX, figs. 4 to 6; they represent respectively an equestrian musketeer, a candlestick supported by the figure of a hawk, and an actor. Dated pieces are a Lambeth Adam and Eve dish of 1648, a Lambeth cup with head of Charles II of 1662, and a Dublin plate of 1748.

Pl. XXVIII, figs. 1 to 6. Height respectively 8, 7.2, 9.6, 5.7, 4.4, 5.7 inches.

Pl. XXIX, figs. 1 to 6. Height respectively 7.2, 9.4, 7.7, 8.9, 6, 8.1 inches.

WILLIAM KING.

43. ENGLISH VERSE OF THE SIXTEENTH CENTURY.

WITH most generous help from the Friends of the National Libraries the Department of Printed Books has been able to acquire three books of Elizabethan verse of exceptional rarity. They form a volume which was once the property of Daniel Wray, antiquary and patron of letters, and was presented by him to Charterhouse, where he was educated. Wray was an elected Trustee of the British Museum in the early years of its existence and the volume therefore quite properly finds a second home in the National Library. The first of the three works is the fourth (or possibly third) edition of *The Paradyse of daintie Deuises*, imprinted at London by Henrye Dizle, 1580. The *Paradyse* is an anthology of lyrics by contemporary authors, compiled by Richard Edwards, containing a song (beginning 'Where griping grief the hart would wound') which is quoted by Shakespeare in the Fourth Act of *Romeo and Juliet*, and the well-known poem with the refrain 'The falling out of faithful friends renewing is of love', written by the compiler. The first edition of this book appeared in 1576 and is represented by only one extant copy; the second edition, dated 1577, is only known from a reference by Herbert; of the third, 1578, two copies are known, and of the fourth, 1580, two copies besides the present one. The work

A gorgeous Gallery,
of gallant Inuentions.

Garnished and decked with
diuers dayntie deuises, right
Delicate and delightfull, to re-
create eche modest minde
withall.

First framed and fashioned in
sundrie formes, by diuers worthy
workemen of late dayes: and now,
ioyned together and
builded by:

By T. P.

Imprinted at London,
for Richard Iones.

1578.

The paine of pleasure.

But no delight but may be vsde amisse,
Then take delight in fishing in such sorte:

As that it proue not too much to your cost:

For yet lament your labour too much lost.

¶ For fishing sport I can not tustly blame,

If it be vsed as it ought to be:

But such delight as some haue in the same,

I cannot chuse but blame, when as I see

Some sicke, some drownd, with following the toy.

They doe conceiue it such a foolish toy.

¶ And as of fishing, so againe I finde,

In fowling to the toy that some conceine:

Would some that fowle, but wisely way in minde,

And they should some their ouer-sights perceiue:

When they esteeme those things delightfull toys,

Which as they vse, doe proue despightfull toys.

Fowling, The sixteenth pleasure.

Some men will toyle in water, frost and snow,

To set a Lynette twig for a solid snipe.

And glad for colde, his fingers eide to blowe.

And so stand plodding all day long till night.

And for wild fowle, euen like a peaking mome,

To catch a Snipe, and beare a tame sole home.

¶ Now some againe, goe stalking both a Cuck,

To kill a Herne, a Sholuerd or a Crane:

Who plodding so, ere fowling time be done,

Doe misse the fowle, and breede their suddaine bane.

As if the peece should breake in cracks or flaws,

Or else recople, and stricke a losse his game.

¶ Or else the winde may hap to blowe the fire,

Upon his face, and misse his all sage quite.

Then tell me now, what he would not desire,

To goe a fowling for such swete delight.

Wish, many moe such mischiefs doe I know,

Which fowlers finde, but were too long to show.

But

was popular enough to reach its tenth edition by 1606, and of these ten early editions the Museum now has copies of three.

The second item in the volume is another anthology, viz. *A gorgeous Gallery of gallant Inuentions*, imprinted at London for Richard Iones, 1578 (Pl. XXX). There was only one early edition, and it is extant in only two other recorded copies, one in the Bodleian which has its title-page in facsimile (whereas the present copy is perfect, and in good condition), and one which was in the possession of the Duke of Northumberland in 1844, when the Roxburghe Club used it for their reprint published in that year. It was also reprinted by Thomas Park in 1815, J. P. Collier in 1867, and H. E. Rollins in 1926.

The third item, which unfortunately lacks the title-page, is a hitherto unknown edition of *The Paine of Pleasure*, a series of poems by Anthony Munday depicting the evil consequences of every kind of pleasure. In the absence of the title-page the date is uncertain, but the unique copy of what appears to be the first edition at Magdalene College, Cambridge, is dated 1580, and this edition is probably not much later. Besides the title-page and the following leaf containing dedications, some leaves at the end are missing; but the text of *The Paine of Pleasure* and *The Authors Dreame* is complete. Twenty-two 'pleasures' are described and condemned in rather pedestrian verse; they include a number of Elizabethan sports and pastimes, and yield some interesting information concerning Hawkes, Leaping, Wrastling, Fencing, Tennis, Shooting, Bowling, Fishing, and Fowling (Pl. XXXI). The twenty-third pleasure, which alone receives the author's approval, is Diuinitie:

Diuinitie dooth number out our dayes,
And showes our life, still fading as a flowre:
Bids us beware of wanton wicked wayes,
For we are sure to liue no certaine howre. H. SELLERS.

44. MANUSCRIPTS FROM THE CLUMBER COLLECTION.

THE collection of books and manuscripts at Clumber was gathered in the main by the fourth Duke of Newcastle (1785-1851) in the first half of the nineteenth century, and was dispersed

in a series of four sales at Sotheby's between 21 June 1937 and 16 February 1938. By the generosity of Lord Wakefield and by the use of the Bridgewater Fund the Museum was able to secure six manuscripts of medieval and early-sixteenth-century date, all interesting in themselves and in most cases of particular value from their association with manuscripts already in the collection. The Wriothesley MSS., presented by Lord Wakefield, are dealt with separately below. The three other manuscripts are all typical examples of different classes of medieval records. The earliest of the three, Egerton MS. 3142, is a collection of historical texts in part unique. It is a thick folio written in the main in a good hand of the very end of the thirteenth century in the scriptorium of the Benedictine house of St. Benet's Hulme in Norfolk. The book opens with a copy of the *Historia Regum Britanniae* of Geoffrey of Monmouth, here described as 'liber de gestis Bruti editus a magistro Waltero Oxifordensi archidiacono', a reference to Geoffrey's statement that he founded the work upon a book in the British language which was brought to England by Walter, Archdeacon of Oxford. This is followed by a brief account of England and its territorial and diocesan divisions which concludes with a list of Benedictine monasteries in the province of Canterbury. Then comes a chronicle in the form of annals of the abbey of St. Benet's Hulme, extending from the Nativity to 1294, where the entries in the original hand cease, though the year-dates continue in the same hand down to 1532. In the space thus provided entries have been inserted, sometimes apparently contemporary with the events they record, but in the majority of cases added in the fifteenth century. The contents of these show that the manuscript had by this time passed to the Augustinian priory of Hickling, in Norfolk. The last Hickling entry relates to the death of the twentieth prior in 1503. The fifteenth-century canons of Hickling have also made additions to the earlier Benet's Hulme part of the chronicle, dealing with the history of their own house and of St. Osith, in Essex, which house, we learn from a note later on in this manuscript, had sent four canons to instruct those of Hickling in the rule of St. Augustine after its foundation in 1185. The remainder of the volume is occupied by the chronicle of John of Oxenedes, a

thirteenth-century monk of St. Benet's Hulme, a work otherwise only known from the Cottonian MS. Nero D. ii, which also contains a burnt fragment of the preceding annalistic chronicle. John of Oxenedes' chronicle was edited in the Rolls Series by Sir Henry Ellis in 1859. The Clumber MS. was brought to light after this volume had been printed, and the variants and additions of that manuscript, together with the full text of the smaller chronicle, were added in an appendix (p. 403), the manuscript being described at p. xxxvi of the preface.

The second medieval manuscript is a collection of material for the history and the cult of St. Robert of Knaresborough, clearly put together in the Trinitarian friary of Knaresborough, which had inherited the hermit's cell and the tradition of his sanctity, in the fifteenth century. Robert Flower, a native of York, after spending a short time in the Cistercian house of Newminster, in Northumberland, retired to Knaresborough to live a hermit's life. After various contentions with William de Stuteville, Lord of Knaresborough, had been miraculously ended, he settled down to an ascetic life with his companion and successor Ivo in his cell, where he was visited in the year 1215-16 by King John, who gave him 'half a carucate of land in the wood of Swinesco as near to the hermitage as possible'. He died in 1218 and was treated as a saint before 1252. The chief authorities for his life, apart from this manuscript, are the Chronicle of Lanercost (Cotton MS., Claudius D. vii) under the year 1218 and a fragmentary life attributed to Richard Stodley in Harley MS. 3775, f. 74, so that all the known authentic materials for his life and cult, apart from references in the public records, are now in the Museum.¹ The present manuscript contains three lives, one in 640 lines of Latin stanzaic verse, the second in Latin prose, and the third in 1,010 lines of English rhyming couplets. The English verse life is based upon the Latin life sent to the author by a Knaresborough friar:

Enformed als I was by a boke
That was sentt me by a frere
ffray sayntt Robertes to me here.

¹ The best modern accounts of St. Robert are in *Memorials of the Abbey of St. Mary of Fountains*, ed. J. R. Walbran (Surtees Soc., xlii), p. 166, and *Victoria County History, Yorkshire*, iii, p. 296.

Besides the lives the manuscript contains various liturgical materials: matins and a memoria for St. Robert and hymns and prayers, among which may be noted two metrical prayers in English rhyming couplets. The volume ends with a poem on the institution of the order of the Holy Trinity, also in English couplets. The more important of the English contents of this manuscript were edited in *The metrical life of Saint Robert of Knaresborough*, Roxburghe Club, 1824.

The third manuscript also comes from the West Riding of Yorkshire. It is a roll of account for the year 1437 of William Garth, receiver, and his subordinate bailiffs, for the bailiwicks constituting the honour of Skipton under the lordship of Thomas, the Lord Clifford, who was slain at the Battle of St. Albans in 1455. The accounts here are for Skipton, Ayredale, Thorlby, New Park, Elso and Crokerise, Syghlesdon, Kettlewelldale, Malghdale, Burghgraynes and Bardon. This appears to be the roll of account for 1437 from which Whitaker gives some interesting excerpts in his *Deanery of Craven*, ed. 1878, p. 318. The system of administration of the honour of Craven is described in that book at p. 302.

R. FLOWER.

45. THE WRIOTHESLEY MANUSCRIPTS.

LORD WAKEFIELD has added to his benefactions to the Museum by the presentation of a collection of manuscripts of unusual interest for the history of English heraldry. The collection is arranged in three volumes (Add. MSS. 45131-3), but it comprises a much larger number of items, originally separate, of different dates in the fifteenth and sixteenth centuries. In 1718 these three volumes were in the possession of the Rev. William Smith, rector of Melsonby in Yorkshire, who has provided them with indexes. Smith believed the manuscripts to have been at an earlier date in the possession of the Wriothesley family, in particular of Sir Thomas Wriothesley, Garter King of Arms 1504-34, and, as will appear, there is evidence in certain of the manuscripts themselves to connect them with Sir Thomas.

The manuscripts represent vividly the interests of a professional

herald in the first half of the sixteenth century, a period distinguished, as a study of Hall's Chronicle will show, by a remarkable elaboration of pageantry on public and on many private occasions.

The most interesting and most miscellaneous of these volumes is Add. MS. 45133, which is composed of a number of more or less fragmentary manuscripts of the fifteenth and sixteenth centuries arbitrarily bound together. Of these the most important is a large fragment of a fifteenth-century Roll of Arms known as the Military Roll, a much larger portion of which is in Harley MS. 4205, bought by Harley from Christopher Bateman, a London bookseller, in 1720. This latter portion has been described by James Greenstreet in the *Antiquarian Magazine and Bibliographer*, vol. iv (1883), pp. 29-34, 140-5, 254-9. The arms in the roll are shown in colours on the tabards, and the housings of the horses, of pairs of knights engaged in tourney, alternately tilting with lances and fighting with swords. The figures are drawn with great spirit and the heraldic devices are displayed in very effective colouring. On the first leaf of the Harley portion appear the arms of Sir Thomas Holme, Clarendieux King of Arms 1476-93, Sir Thomas Wriothesley's godfather, and the whole manuscript no doubt originally belonged to him. Another Roll of Arms follows later in the volume, comprising 114 coloured coats of arms of Scottish nobility and gentry. An addition of three sketches of standards following on the next page, headed 'Thes ii standartz taken by Sir William Molineux at the batayll of Braxston More' (i.e. Flodden Field), certainly suggests that this roll is to be dated before 1518. It is at any rate earlier than the Booke and Register of Arms of Sir David Lyndsay, Lyon King of Arms, compiled c. 1542, which has hitherto been regarded as the earliest existing Scottish Roll of Arms. This is followed (on paper with the same watermark, three fleurs-de-lis on a shield topped with a crown) by a series of five (originally six) full-page coloured pictures of members of the family of the first Earl of Salisbury. The series originally began with the first Earl himself, but this page is now lost. The priory of Bisham or Bustleham Montagu, co. Berks., was founded in 1337 by this William de Montagu, first Earl of Salisbury,

and the second Earl and other members of the family were buried there. The headings here show that the pictures are to be connected with the priory. The men are shown in full plate armour with tabards of their arms and elaborate closed helms with their crests; the women (who are represented as attached to their husbands by a chain) are clothed in mantles of their own and their husbands' arms (Pl. XXXII).

The volume concludes with another book of arms in colours of the sixteenth century, originally in roll form, but now cut up into pages and interleaved with a series of indexes to arms in various rolls, one of which is headed: 'Registrum armorum Th. Wr. al. garter Regis armorum anglicorum.' Add. MS. 45131 is concerned in the main with funerals. In an account here of proceedings after the death of Henry VII it is stated that the Council ordered Wriothesley, as Garter, to bring before them 'such presedentz as he had as towching the enterrement of a king', and we find here a memorandum of 'all thynges required at th' enterement off a kyng', an abstract of the arrangements for the funeral of Henry VII, and a copy of the bill for the equipment of the procession. The manuscript contains many other more or less elaborate accounts of funerals of princes and nobles and people of note in the City of London, e.g. King Edward IV, Elizabeth Queen of Henry VII, Prince Arthur (whom Wriothesley had served as Wallingford pursuivant), the Earls of Salisbury and Devonshire, Thomas Ruthall, Bishop of Durham, Thomas Bradley and William Browne, Lord Mayors of London. These are often illustrated with drawings of processions, of arms and standards (in trick or in colours), and of funeral monuments, and many bills for funeral expenses are entered. Certain memorial services for foreign princes, e.g. Louis XII, the husband of the Princess Mary, and the Queen Regent, are also described, and there is an elaborate account by a French herald of the ceremonies at the funeral of Anne of Brittany (d. 1514). The earliest item in this volume is a series of tables of the rate of customs on wool at Calais, &c., apparently entered in 1498 and signed by Wriothesley.

Add. MS. 45132 contains, with other matter, a collection of standards, in colours or in trick, of English kings, nobles, knights, and gentlemen mainly of the reign of Henry VIII. This may be com-

Edmund d'Arundel

61
Cecilia Wy Edmund d'Arundel filia
Sibyl filie d'Arundel de monte deus
fundatoris de Wyndesore



XXXII. EDMUND D'ARUNDEL AND SIBYL, DAUGHTER OF WILLIAM EARL OF SALISBURY, FROM THE BISHAM PRIORY PICTURES

pared with a similar manuscript in the College of Arms (MS. I 2), published by Lord Howard de Walden, *Banners, Standards, and Badges from a Tudor Manuscript*, 1904. Inserted in the manuscript is a copy of a bill for standards made by Anthony Tote, serjeant painter (Antonio Toto, a Florentine in the king's service), at the king's command, 36 Henry VIII [1544-5], apparently in the hand of Sir Christopher Barker, Garter 1536-48, who accompanied Henry on the expedition to Boulogne in 1544. Rather confusedly bound up with this manuscript is another manuscript, which, according to Mr A. R. Wagner, Portcullis Pursuivant, contains a copy of a portion of a fifteenth-century Roll of Arms, the greater part of which survives as Phillipps MSS. 14020, 14921. R. FLOWER.

46. LETTERS OF EDWARD FITZGERALD TO FANNY KEMBLE.

BY the gift of Dr W. S. Lewis, editor of the Yale edition of the Correspondence of Horace Walpole, the Museum has acquired an interesting and characteristic series of the letters of another famous English letter-writer. These are the letters of Edward Fitzgerald to Fanny Kemble published by Aldis Wright in 1895. The manuscripts have unfortunately been exposed to damp, which has made some of the letters illegible, but the greater part of the material of the 1895 volume survives. Fitzgerald was an old friend of the Kemble family and the letters have all the ease and variety and melancholy charm which make his writings in this kind so attractive. The subjects are those on which Fitzgerald's mind continually dwelt: his daily life at Woodbridge, his visitors and friends living and dead—Thackeray, Carlyle, the Tennyson brothers, Mowbray Donne, and others—his reading and literary projects, particularly his *Readings in Crabbe*, 1882, his lugger and its captain 'Posh', the birds singing in his garden and the letters of Madame de Sévigné (the 'liquid melodiousness' of whose language he described as 'all unpremeditated like a blackbird's'), and, finally, the affairs and interests of his correspondent. The gift is a most welcome addition to the representation of the English letter-writers in the Museum.

R. FLOWER.

47. THE VISIT OF THE EMPEROR CHARLES IV TO PARIS.

FEW events of the Middle Ages have been chronicled in such detail as the visit in December 1377 and January 1378 of the Emperor Charles IV to his nephew Charles V of France. His triumphal progress from the moment he set out on his journey, his reception at the frontier and at the various towns on his route, his meeting with the king, their entry together into Paris, his veneration of the relics of the Sainte-Chapelle, the feastings at the Palais-Royal, the visits to the Hôtel St Pol and Vincennes, and his pilgrimage to the Abbey of St Maur-lès-Fossés, were all conceived on a lavish scale of magnificence and carried out with majestic pomp, well worthy of the high rank of the visitor. Our knowledge of this episode is based on an official account drawn up under the inspiration of the king himself—a document which, with its abundance of precise and curious detail, surpassed in no other historical document of the time, smacks more of a modern reporter's narrative than the product of a bureaucratic pen. It was printed in 1612 by Théodore Godefroy; but it has received a wider circulation among students through its incorporation in the *Livre des fais et bonnes meurs du sage roy Charles V* of Christine de Pisan, and (sometimes in full, sometimes in an abbreviated form) in the many manuscripts of the Chronicle of the reigns of John II and Charles V which serves as the continuation both of the Chronicle of Guillaume de Nangis and of the *Grandes Chroniques de France*. In addition the account exists in manuscript as a self-contained work and a contemporary copy in this form has, through the generosity of Major P. J. S. Pearson-Gregory, M.C., been recently presented to the Department of Manuscripts, where it has received the number Add. MS. 45029. Formerly it consisted of ten membranes of vellum, each measuring roughly $20\frac{1}{2} \times 9\frac{5}{8}$ inches, formerly sewn together. Unfortunately the first membrane is now missing, but this defect is offset by one feature which it shares with no other of the many known copies. After having given a brief account of the presents from Charles V to the Emperor and the King of the Romans in the body of the work, the author dismisses those which were distributed among members of

their suite with the remark that they could be ascertained from a roll on which they had been listed. This roll is now lost and no copy has hitherto been known, although it has been possible to reconstruct roughly its contents from various royal orders relating to the gifts which are accessible in Delisle's *Mandements et actes divers de Charles V*. Now, however, in this newly acquired manuscript we have what is presumably a copy of the roll of gifts itself. It is headed 'Ce sont les dons que le Roy a donnez a l'empereur de Romme son oncle au Roy des Rommains son filz aux Dux barons cheualiers et autres qui sont venus en sa compaignie par deuers le Roy', and a description of the presents, with their value, follows. As in some details it differs from, and in others supplements, the information to be gathered from Delisle's work, the manuscript forms a welcome addition to the Museum's collections.

B. SCHOFIELD.

48. EIGHT POEMS OF ERNEST DOWSON.

THE 'Cheshire Cheese' in Fleet Street is proud to recall the tradition (unrecorded by Boswell) that it was here that Johnson and Goldsmith used to meet, but it seems to have forgotten that in the 1890's it was the rendezvous of a small group of poets, who called themselves 'The Rhymers' Club'; their names may be learned from the lists prefixed to the Club's two books of verse printed in 1892 and 1894 'At the Sign of the Bodley Head'. Among its members were Richard Le Gallienne, Lionel Johnson, Arthur Symons, W. B. Yeats, and Ernest Dowson; it is in the poetry of the last that we find the quintessence of that mode and manner in things literary and artistic which has become inseparably associated with the nineties—as it is Dowson the man who has come to be regarded (with Beardsley) as the decadent *par excellence*, not perhaps without the adventitious aid of Arthur Symons' memoir and Rothenstein's portrait. Apart from the autograph of Oscar Wilde's 'The Sphinx' (Add. MS. 37942) and of two poems by Lionel Johnson (Add. MS. 43688 P) the *fin de siècle* poets have been entirely unrepresented in the Department of Manuscripts, though the Department of Prints and Drawings has long possessed five drawings by Aubrey Beardsley, including a remarkable self-portrait. The gift by Mr A. H. Godsell

(as the executor of the late Mr Samuel Smith) of the autograph manuscripts of eight of Dowson's poems is therefore a very welcome one.

It was Dowson's habit to enclose in letters to friends copies of his newly written poems, and the manuscripts of the present poems came into existence as part of the correspondence between the poet and Samuel Smith. Unfortunately, the recipient mutilated the letters, preserving generally only the portion containing the poems. Though the leaves presented do not include the Cynara poem or the prefatory verses of Dowson's 1896 volume (*Verses*) they contain some of the best of his work. All of it belongs, with the exception of 'In a Breton Cemetery', to the first four years of the nineties, while Dowson was helping his father to run the family business of Bridge Dock, Limehouse; a visit to the Dowsons' business premises is described by Victor Plarr in his *Ernest Dowson: Reminiscences 1887-1898*. These four years—the days spent at Bridge Dock, the nights at the Café Royal or the Empire Promenade, the 'Crown' in Charing Cross Road, or some other haunt of the 'Yellow Book' clique—were the happiest, and artistically the most important, in his short life. Of the poems first published in the 1896 volume the present gift includes: 'Vain Hope', here entitled 'The Gate of Ivory'; 'Exile', enclosed in a letter addressed from Bridge Dock under the date 9 May 1892, which has in manuscript no title but at the beginning of the copy Dowson has written, 'Appended you will find the poem you speak of; I haven't yet contrived any title for it'; 'A Valediction', dated 2 March 1894; and (written on the reverse of the sheet containing 'A Valediction') 'Amantium Irae', which bears the title 'Here and Now' and the date 15 March 1894. The remaining four poems are: 'O Mors! Quam amara est memoria tua homini pacem habenti in substantiis suis', first published by The Rhymers' Club in its 1892 volume of poems; the famous poem beginning 'I would not alter thy cold eyes' and entitled in the manuscript 'Fleur de la Lune', which was first published in Herbert Horne's journal *The Hobby Horse* (vol. vi) under that title as one of a group called 'In Praise of Solitude' (in the 1896 *Verses* this title was altered for the better to 'Flos Lunae'); 'In a Breton Cemetery', written in February 1896 at Pont-Aven (the

artists' village in Finistère where Gauguin lived before going to Tahiti) and first published in *The Pageant* (1897); and 'The Carthusians', dated 27 May 1891, which was inspired by a visit to the Carthusian house at Cowfold in Sussex.

This last poem made its first appearance in *Decorations* (1899), Dowson's second volume of poetry, and of all the above-mentioned poems is the only one that reveals any extensive difference between the manuscript and printed versions. In the manuscript stanza 4 is as follows:

Not their's to feel the spell of Dominic's holy wrath,
Nor Benedictine ease, nor Francis' milder sway:
Their's was a loftier calling and a steeper path,
To dwell alone with Christ, to meditate, to pray!

The first two clumsy and overcrowded lines were replaced in the printed text by:

It was not theirs with Dominic to preach God's holy wrath,

They were too stern to bear sweet Francis' gentle sway.

And for 'loftier' in line 3 was substituted 'higher'. Again, in stanza 8, for the memorable line with which the stanza now concludes:

None dares to look at Death, who leers and lurks apart
is found in the manuscript the colourless, and metrically awkward,
line:

None whispers that the shadow of Death is in his heart!

Finally, a similar substitution of one line for another occurs in the last stanza, where (in the printed text) the third line is:

Pray for our heedlessness, O dwellers with the Christ!

The manuscript reads:

Possess your Visions still, possess your aching Christ.

Most of the manuscript variants noted here occur also in the black-covered notebook wherein Dowson wrote the fair copies of the poems with which he felt satisfied. This (one of the treasures of Mr Newman Flower's library) was used by his son (Desmond Flower) for his 1934 edition of Dowson's poems; 'The Carthusians' variants will be found at p. 268. The present manuscript does, however, provide one fresh variant in the line last quoted; for the second part of the line ('possess your aching Christ') the Newman Flower notebook has the

puzzling 'possess the acting things'. Other alterations in this and the other poems revealed by the Samuel Smith manuscript relate chiefly to punctuation (to which Dowson obviously gave very great attention) and to slighter substitutions or transpositions. The present acquisition (now numbered Add. MS. 45135) thus adds its testimony to that of the Newman Flower notebook to the meticulous care which Dowson devoted to the revision of his poems.

C. E. WRIGHT.

49. TWO ARABIC MANUSCRIPTS.

AMONG recent additions to the Collection of Oriental Manuscripts two Arabic works deserve mention. Although not unique, they provide material of special importance for the study of Muhammadan theology, topography, and biography. The first is an exposition of one hundred Koranic texts entitled *Al-Muntakhab fi'l-Nuwab*, by 'Abd al-Rahmān ibn 'Alī, surnamed Ibn al-Jauzī, an author whose literary activity covered all the knowledge of his time. He was born in Baghdad in 1116 and died in 1200. Renowned as a preacher no less than as an historian, he drew vast audiences to his discourses in Mecca and Medina. Manuscripts of this work are rare, only two being known to exist in Western libraries. The present copy cannot be older than the early nineteenth century, but is carefully written by two scribes in a clear Naskhi script.

The second work is a book of travel entitled simply *Al-Rihlah*, or 'Story of a Journey', by 'Abd Allāh ibn Muḥammad al-'Aiyāshī (A.D. 1628-79), who was born in a Berber tribe in the Atlas mountains and twice made the Pilgrimage to Mecca and Medina, where he stayed for some time delivering lectures. Of all his writings, which are concerned chiefly with biography and mystical theology, this is certainly the most important. It is packed with information of the greatest value about the caravan route from Morocco to the holy cities, together with vivid sketches of native manners and customs and biographical notes of eminent scholars whom the author met in the course of his travels. A lithograph was published in Fez in 1898 and a somewhat indifferent French version of part of the work in 1846. For a critical edition of the text the present manuscript should

prove of special value, since it was made from a copy written by a pupil of the author. It is executed in a fine Maghribi hand and dated A.H. 1135, i.e. A.D. 1723.

A. S. FULTON.

50. A FĀTIMID DRAWING.

A MUCH-DAMAGED drawing on paper which has lately been acquired for the Department of Oriental Antiquities is likely to remain a crucial document for the study of medieval Islamic painting in the pre-Mongol period. Among all the material recovered from the rubbish heaps of al-Fostāt, the old suburb of Cairo, it is, so far as is known, unique. The greatest dimensions of this piece of paper, in its present state, are $8\frac{3}{8}$ by $12\frac{5}{8}$ inches ($21\text{ cm.} \times 31.5\text{ cm.}$), and when whole these may not have been much exceeded. From the lower edge at least there seems to be nothing substantial lacking. Unlike the drawing of a demon for use as a charm, also recovered from Fostāt and presented by Mr Leigh Ashton in 1934 (see *B.M.Q.*, vol. ix, p. 130), the present fragment shows no trace of writing nor is there any reason to think that it ever formed part of a codex. But as a representation of contemporary life it has much greater interest, while it is probably even earlier in date (Pl. XXXIII).

Seven warriors are shown, either entire or in part, of whom two are mounted, and at least four wear mail. Two are armed with bows, two with swords, and two with lances. All carry shields, of which only one is of the round shape which was normal for many centuries in the Near East. The others all exhibit kite-shaped shields of the type known in the West as Norman; but only three out of the six are represented in the full size characteristic of this type. A confused fight is taking place, under the walls of a fortified place, on the battlements of which the two bowmen seem to be standing. It is not clear whether the other two men wearing mail are intended to be fighting on their side: the one man with a round shield is undoubtedly opposing them.

The Research Laboratory of the Museum supplies the following technical information. 'The paper is made from fine fibres probably of the tree-bast class. The pigments are three in number: a good black made from carbonized material containing a ground silicious

mineral, which causes a slight scintillation from the surface. The reds are all oxides of iron, and the yellow is an iron ochre.' This colour scheme of reds and yellow seems to have been a favourite one in Egypt from the late classical period onwards, as can be seen in Coptic work as well as in the early Islamic paper fragments preserved among the Archduke Rainer papyri in Vienna. A useful confirmation of the Egyptian provenance is thus provided.

As is well known, the turning-over of the mounds of Fostāt was not scientifically done and the exploration of the site carried out by the Musée Arabe in any case revealed that it was long used as a dumping ground for rubbish after the disastrous conflagration of 1168. Consequently, a study of any material said to have been found on this site must be entirely objective. It is on internal evidence that this fragment is to be attributed to the twelfth century A.D. The evidence for this dating is of two kinds, stylistic and from the subject represented. Taking the latter first, the most conclusive evidence lies in the arms and armour. The long kite-shaped shield is typical of western Europe during the eleventh and part of the twelfth century. It was introduced to the Mediterranean by the Normans, who occupied Sicily between 1060 and 1091 under Roger I, but first reached the Asiatic countries with the advent of the First Crusade. After landing at Constantinople in 1096, the Crusaders made their way slowly south, reaching Jerusalem in 1099. The Latin castle of Mons Regalis dominating the route from Damascus to Egypt was established in 1115, but the frontier city on the coast, 'Asqalān, did not fall to the Christians till 1153. These events made them the neighbours of the Fātimid dominions in Egypt. It is almost certain that a representation of Frankish armour would not be found in an Islamic drawing (except in Sicily) before 1100. A limiting date in the other direction is provided by the fact that the shield with a round top began to go out of use in favour of one with a straight edge about 1140, while the typical Norman conical helmet with short nose-piece worn by the man falling from his horse in the right foreground began to disappear after 1150. Both had been quite superseded by 1190. The straight swords with heavy blades and the barbed lances, which began to disappear in favour of the heavy lances wielded under the



XXXIII. FĀTIMID DRAWING FROM FOSTĀT

arm about 1130, are also typical of western European armour at this period. Stirrup leathers, which had been very long in the eleventh century, began to be shortened, as here, after 1100. Taking these facts into account the drawing may be dated most naturally between about 1150 and 1180.

From the standpoint of style there is less to be said, since we have no comparative material for this period. From a negative point of view, the drawing differs entirely from the Muhammadan miniatures of the thirteenth and fourteenth centuries, both in colouring and in conception and arrangement. The point of view is quite different. In detail, the round eyes with clearly shown pupil differ from the Mongol type with long drawn lids shown in the manuscripts and on the pottery of the thirteenth and fourteenth centuries. Most of these came, it is true, from Mesopotamia or Persia, but the same change is reflected in the pottery found in Egypt (cf. *La Céramique égyptienne*, pls. 46-9, 124). With this evidence as to the date, we may now turn to the subject of the drawing. The question that arises first is, are the mail-clad figures Franks? There is no doubt that the Saracens were influenced by the arms and armour used by the Crusaders, and that they actually adopted the kite-shaped shield is suggested by its occasional occurrence in Moslem heraldry and by its decorative use, as, for instance, on a piece of woven silk reproduced by von Falke as about 1220 (*Kunstgeschichte der Seidenweberei*, vol. i, fig. 163), and on a Syrian dish in the Berlin Museum attributed by Dr Sarre to about 1200 (*Berliner Museen*, 1927, Heft I). In both these cases the top edge of the shield is straight. There is, however, no conclusive evidence that either mail or the long shield was used by Moslems in the East. The representation of a figure armed with a shield of just this shape with a round top, on the ceiling of the Palatine Chapel at Palermo (built 1130-54), is irrelevant in this Norman land, even though the painter was undoubtedly an Arab. We may therefore fairly assume that the four figures wearing mail are intended for Franks. Two of them have a head-dress which cannot be paralleled elsewhere. This has a round top and a long flap continuing down the back of the neck on to the shoulders. It may be suggested that this flap is not so much defensive armour as a form of head-dress

adopted by the Franks to protect themselves from the strength of the sun.

Turning from the figures to the architecture, there is no difficulty in recognizing the material as brick, not sun-dried, but the baked brick of the late Roman and Byzantine type. The mortar is laid, as was usual, so as to be approximately the same thickness as the brick. It is difficult, however, to find a parallel for the laying of the bricks in alternate squares, vertically and horizontally, so as to give the appearance of a chequer pattern. Patterning in brick occurs in both Byzantine and Islamic building, but never anything so dangerously unstructural as this. It is, of course, possible that the artist is here adding a touch of his own for the sake of variety. At any rate, in the account of the official investigation of the site at Fostât it is clearly stated that in the pre-Saladinian city of the tenth and eleventh centuries the bricks were always laid horizontally (*Fouilles d'al-Foustât*, p. 89). The report adds that brick was occasionally bonded with timber, and this may be the explanation of the thick black outline shown in the drawing, dividing the wall into panels. On the other hand, the shape of the crenelation is typical of Islamic buildings in Egypt from the tenth century onwards.

The type of horse and the harness offer some points of interest. The bridle is attached to a long bit such as is found in some representations of horses on Sassanian silver and in some of the earliest surviving Islamic miniatures (e.g. the Bibliothèque Nationale *Hariri* of 1237 from the Schefer collection, and a page from a *Shāhnāma* of about 1300 in the Freer Gallery, Washington; *Yale Classical Studies*, vol. v, fig. 68), but does not occur in the typical manuscripts of the fourteenth century or later. A peculiarity of the bridles here shown is that there seems to be no nose-band. The saddle with high pommel and cantle is of a kind in common use in the West during the eleventh and twelfth centuries but ultimately of oriental origin. During the twelfth century the outward curve of the two extremities tended to disappear and the sides to become straight.

All the internal evidence would point to a date, therefore, of between about 1140 and 1180. It has already been shown that on historical grounds a date after 1153 is more probable. From the

history of the period it is possible to make a conjecture of the actual occasion. The first intervention of the Latins in the affairs of Fātimid Egypt was in 1164, when Amaury I (1163-74), King of Jerusalem, appeared in support of one of the rival wazirs, the other being championed by Nur al-Dīn, Zangid ruler of Syria and suzerain of the great Saladin, whose first military experience was gained in this expedition. In 1168 Fostāt was abandoned and set on fire by the wazir Shāwar, the city burning for fifty-four days. Though this date does not provide an absolute limit for all objects found on this site, there is perhaps a greater possibility of this drawing having been made at the time of the events of 1164. If, on the other hand, it is significant that the Frankish troops are defending a fortified place it may rather be a record of one of the campaigns of Saladin himself against the Latins (1187-9). But the type of arms and armour makes this date less probable.

Whatever the precise date, the drawing is of great interest as an undoubted example of Islamic work from the twelfth century. It is the first drawing to be assigned to this period: the fragments from the Fayyum in Vienna, published by Dr Grohmann,¹ are of the ninth or tenth century, and after that there is a complete gap until 1209, which is the date of the first surviving manuscript with miniatures. This manuscript, now preserved in the Bibliothèque Égyptienne at Cairo, was copied at Baghdad. It is concerned with the care of the horse and contains thirty-nine miniatures, mostly damaged and repainted: it has been partly published by M. Ivan Stchoukine (*Gazette des Beaux-Arts*, March 1935). It is connected stylistically with the later thirteenth-century miniatures of the Mesopotamian school, rather than with the Fātimid school as represented by the drawing here published. As Dr Grohmann remarks (*op. cit.*, p. 2), there is no reason to think that Egypt was at this time in any way behind the rest of the Islamic world in disregarding the tradition forbidding pictorial representation. Other examples of the school may well therefore come to light.

B. GRAY.

Note: Thanks are due to Mr J. G. Mann, Keeper of the Wallace Collection, for his opinion of the type of armour represented, and to

¹ Sir T. W. Arnold and A. Grohmann, *The Islamic Book*, 1929.

Dr R. Ettinghausen, of Princeton University, for references to the objects in Berlin cited in the text.

51. JAPANESE PRINTS FROM THE TUKE COLLECTION. *The Kō signature.*

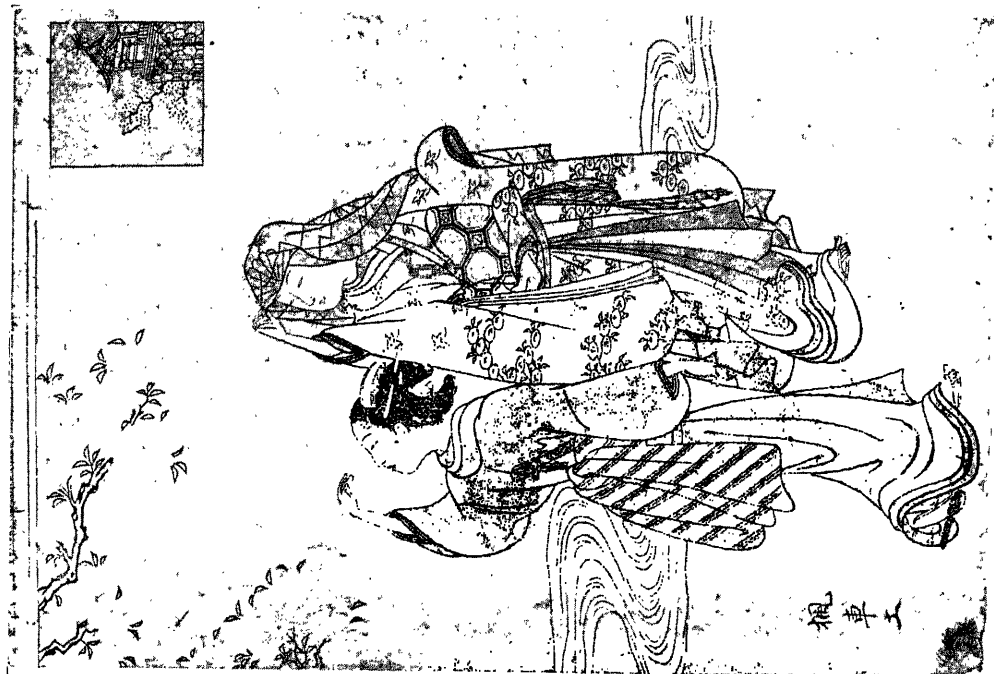
MR SAMUEL TUKE, who has lately died at the age of eighty-three, formed a very extensive collection of woodcuts during a visit to Japan in the eighties and subsequently. His object, as expressed in a paper read before the Japan Society of London, was to collect material to elucidate the history of the development of wood-engraving in Japan and its practice in the different centres of Kyoto, Ōsaka, and Yedo. It is natural, therefore, that the collection contained a good proportion of documentary material, i.e. prints by rare artists, dated examples, and so on, and that condition was not a first consideration.

A selection of 310 prints was acquired for the Museum in 1907 and a large part was subsequently disposed of in the auction-room. But at Mr Tuke's death a large residue remained. His son, Mr E. W. Tuke, has now generously presented twelve prints, mostly selected on account of their importance as documents. Among them are two two-colour prints of about 1750: an unusually large actor print of Bando Hikosaburo as a page by Kiyomitsu, closely resembling in composition a *beni-ye* print acquired with the original selection from the Tuke collection, and puzzling as bearing the same publisher's seal; and a very fine composition by Okumura Masanobu, *oban beni-ye*, showing a mother carrying a child, who pulls an elaborate toy model of the famous combat on the bridge between the giant Benkei and Yoshitsune, unfortunately sadly damaged. Other artists represented in the gift are Masafusa, Harushige, Utamaro, Hiroshige, Kunisada, and Yoshitora, the last two by landscapes.

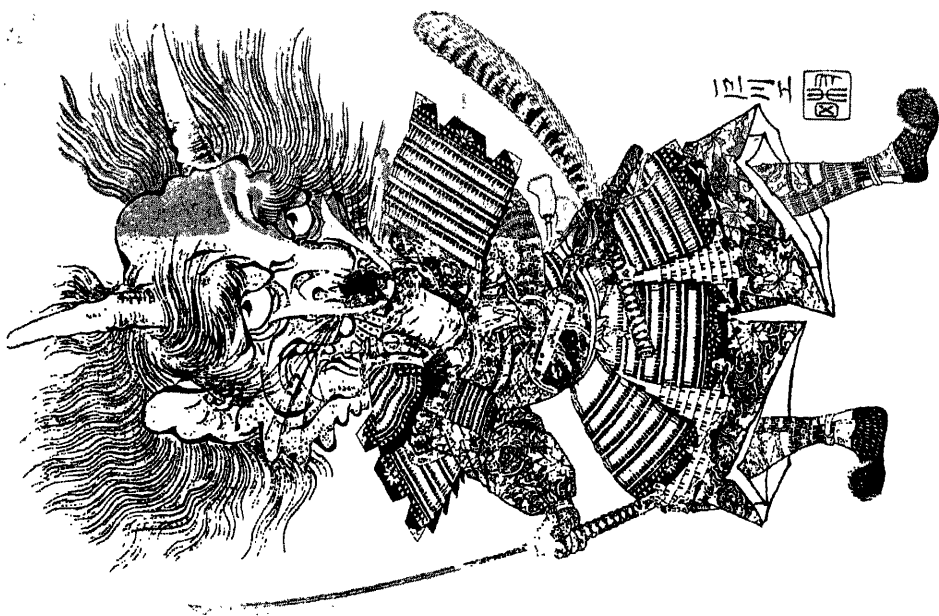
The main purpose of the present note is, however, to record four prints from the studio of Harunobu, all calendar prints bearing the long and short months for the years Meiwa 2 and 3 (1765 and 1766) and all signed with the character 'Kō'. The meaning of this signature has been the subject of much discussion in Europe, America, and Japan. As explained in *Japanese Colour-Prints*, by Laurence



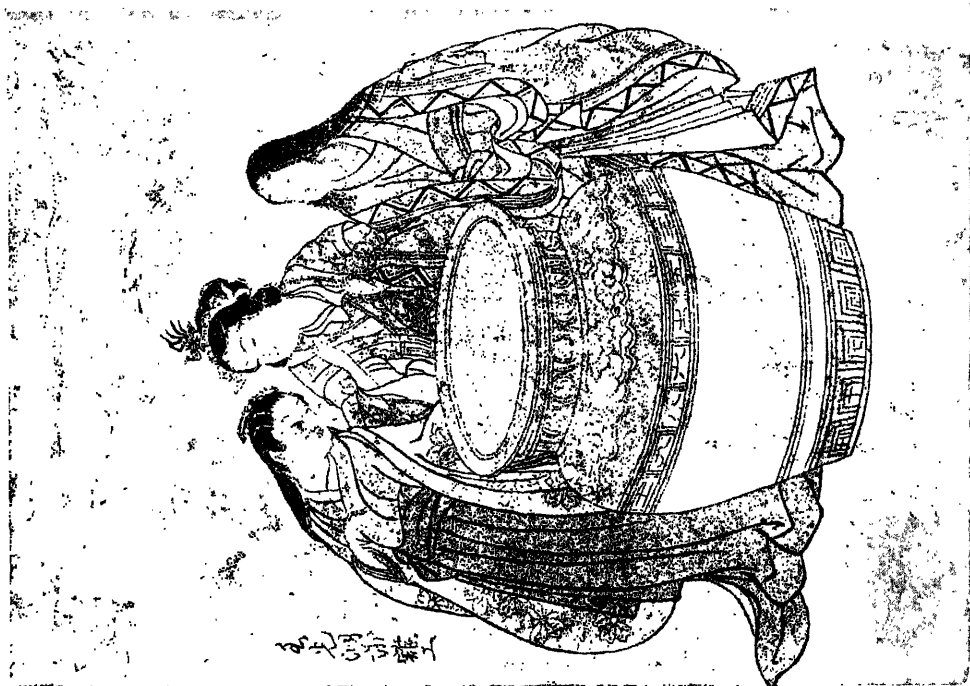
a



b



a



b

Binyon and J. O'Brien Sexton (pp. 43-4), it has been interpreted as equivalent to engraved or printed or conceived, in the sense of suggesting the idea of the picture. After rejecting the first of these alternatives as incompatible with signatures on several prints (including one of those now published), where the name of the engraver is given as well as that of the 'kō' author, no decided preference is given to either of the other theories. Since this book was published in 1923 a leading Japanese collector, Mr Mihara, has discussed the problem again, explaining that the character for 'kō' is occasionally written in the form found in *kō-an*, the scholarly term for 'conceived'. Two prints in the Boston collection bearing this signature were in Mr Tomita's mind when he wrote a note in the *Museum of Fine Arts Bulletin* for October 1922, but he did not reproduce either, and they were unknown to the authors of *Japanese Colour-Prints*, though one had been reproduced in the Vignier and Inada catalogue (Pl. xxviii, no. 47). Their criticism of Mr Tomita's theory is therefore answered, and Mr Mihara points out that the more colloquial form of *kūfu* for which the character *kō* usually found stands is to be expected on prints which were, after all, popular work.¹

The four 'kō' prints now acquired by the Museum are as follows:

- (1) Busharon of Ohara and her boy under a cedar, on which there has settled a gadfly at which the boy is about to throw a stone. Sotoba Komachi of the Nana Komachi series, signed Tomoyuki 'kō' and showing the long month of Meiwa 3 (1766) (Pl. XXXIV a).
- (2) Two girls viewing cherry-blossom. Shimizu Komachi from the same series. Also dated 1766 and signed Fusha 'kō' (Pl. XXXIV b).
- (3) Two Japanese and one Chinese girl in court dress grouped round a huge jar on which are the long and short months of Meiwa 3 (1766), a parody of the 'Three Tasters', Lao-tsü, Sakyamuni, and Confucius. Signed Meikōdō Sakei 'kō' (Pl. XXXV a) (a later edition of this print without the calendar signs but with the same signature is reproduced in the Paris exhibition catalogue of Vignier and Inada, *Harunobu*, Pl. xxii, no. 245).
- (4) A little boy with a butterfly-net,

¹ Letter to the editor of *Ukiyoe no Kenkyu*, dated 12 March 1924, reporting a lecture by Mr Shigekichi Mihara before the Ukiyoe Society of Tokyo on 8 March 1924. Mr Louis Ledoux has kindly supplied a copy of this letter.

on which appear the short months of Meiwa 2 (1765). Signed (very faintly, bottom right) Suzuki Harunobu *gwa* (drawn), Takahashi Rosen 'cho' (engraved), and on the left Rosen 'kō'. The two Rosens are written with both characters differing. This is apparently identical with a print in the Hayashi sale (catalogue no. 380). It will be noticed that only (4) bears the signature of Harunobu, but the designs of nos. (1) and (2) were used again in a series of the Nana Komachi, which are found with and without Harunobu's signature. All seven prints, signed, are reproduced by Yone Noguchi in his *Harunobu*, 1932, figs. 23-9. Three are in the Museum collection (B. 2 and 3, unsigned, and one acquired in 1925 signed Harunobu).

Two more of the earlier series showing calendar prints for Meiwa 3 (not 2 as stated) are reproduced by Vignier and Inada (op. cit., nos. 81, 82, Pl. xxx). These give the 'kō' signatures of Gōro and Nenro.

It is possible that no. 3 may not be connected with Harunobu at all. Another print signed Meikōdō Sakei but without the character *kō* is reproduced by Kurth (fig. 30). It is of a similar subject, and in this case it may be assumed that he was altogether responsible for the design of the print. He was apparently head of a club.

It is now possible to illustrate the meaning of the character *kō* with the help of this fresh material. It is a fact that most of the prints bearing this signature are *ye-goyomi* or calendar prints for the years Meiwa 2 and 3. Of six prints so signed in the Haviland sale (November 1922, lots 53, 56, 57, 60, 61, 62) four were calendar prints. The Museum had previously only three prints of this kind, one by Toyonobu (B. 7), one signed Shibō *kō* in *gauffrage* (reproduced Vignier and Inada, op. cit., Pl. xxvii, no. 126), and one signed Kyosen *kō* (Pl. XXXV b). The first two of these are calendar prints for Meiwa 2. With the third we approach the centre of the subject.

Kikurensa Kyosen was a literary man interested in the arts. He founded the Kyosen Renchu, a club which produced prints for circulation among its members. Evidence of this is to be found in the signatures on three prints, two reproduced by Vignier and Inada (op. cit., Pl. vi, nos. 43, 44) signed Kyosen *renjū* Giho (and Risen) *kō*, and one in the Buckingham collection (no. 142 of the Chicago exhibition of 1915) signed Kyosen *renjū* Rinkō, as well as Toyo-

nobu gwa. It is clear that these members of the club (*renjū*) had invented (*kō*) the designs which were afterwards executed by Toyonobu and Harunobu, professional print designers. In all probability all the *kō* signatures are to be understood in this way. It is notable that where a second or third name occurs on a print in addition to the *kō* signature, as in no. 4, these other names are far less prominent. These prints were privately issued, not by a publisher, and most of them seem to have been prepared as *surimono* or New Year greetings. Only one or two prints are known with each of these signatures. Mr Mihara's collection is said to contain over a hundred Meiwa calendar prints giving fifty different names in the signatures. Another print signed Tomoyuki *kō* was exhibited at Paris (Vignier and Inada, no. 84). The Rosen, who has signed with *kō* no. 4, signed in the same way another calendar print for the same year, reproduced in the Haviland sale catalogue (November 1922, no. 56, here wrongly read as Kosen). Fusha's name does not seem to occur elsewhere. Kyosen himself apparently did not always require to have his design prepared for engraving by a professional. At any rate, a calendar print for Meiwa 2 reproduced by Vignier and Inada (op. cit., Pl. xxviii, no. 41) is signed Kyosen *gwa-kō*, which implies a claim to the full authorship. *Raikō with the head of Shuten Dōji* (Pl. XXXV b), a fine *ōban* print presented by Mr R. N. Shaw in 1927, is also in an individual style and may be Kyosen's unaided work. That the Nana Komachi series, of which two prints have now entered the Museum, was the work of members of this or another club is very probable. It is evidently a co-operative work, in which each of the seven designs was made by different amateurs. Harunobu gave unity to the set by preparing these designs for the engraver. The attention given to careful printing of these private editions paved the way for the full development of the *Nishikiye* colour print. B. GRAY.

52. THE ERDMANN COLLECTION OF ENGLISH MEZZOTINTS.

IT is seldom that so large a collection of prints returns from America for sale in England, but though the vogue for English mezzotint portraits has dwindled in the last decade in England, it probably

hardly exists in America. Their values had reached preposterous heights in the years before the War, to fall to absurdly low prices during the last few years. The success of the sale of the prints of the late Mr Martin Erdmann of New York at Christie's in November 1937 may raise the interest of collectors at least to a reasonable appreciation of what is one of the most characteristic achievements of English art, a branch of engraving generally called *la manière anglaise*.

The British Museum collection of English mezzotint portraits, with the old series strengthened in 1902 with the Cheylesmore Bequest, is perhaps the greatest in the world, and there were few examples in the Erdmann sale not represented in some state in the Museum. It was, however, a good opportunity of acquiring a few rare specimens, either not represented before in the Museum, or at least only in different and less excellent state. The following ten prints were presented by the National Art-Collections Fund, the Miss Vansittart by an unknown engraver after Reynolds, whom Mr Charles Russell (*English Mezzotint Portraits and Their States*, 1926) suggests might be Giuseppe Marchi, being one of the rarest and most beautiful examples (Pl. XXXVI a). No completed and lettered impressions are known.

Richard Earlom (after Cotes). Thomas Pownall. C.S. 33 a, I.

Valentine Green (after Abbott). L. F. Abbott. C.S. 1, I.

C. H. Hodges (after Stuart). Henry Grattan. C.S. 16 a, II.

S. W. Reynolds and T. Lupton (after W. Owen). Sir Vicary Gibbs. Whitman, 112.

J. R. Smith. Edward Jenner. C.S. 93, I.

J. R. Smith. A lady-in-waiting. The scarce larger plate.

James Ward (after Hoppner). Georgina Cottin, Lady de Tabley. Suppressed plate.

James Ward (after Northcote). Miss St. Clair. First state.

John Young (after Hoppner). George Canning. C.S. 11, I.

Anonymous (after Reynolds). Girl with a Shock Dog (Emilia Vansittart, later Mrs Parry).

From its own funds the Museum acquired nine examples as follows:

George Clint (after Hoppner). Miss Wilmot.



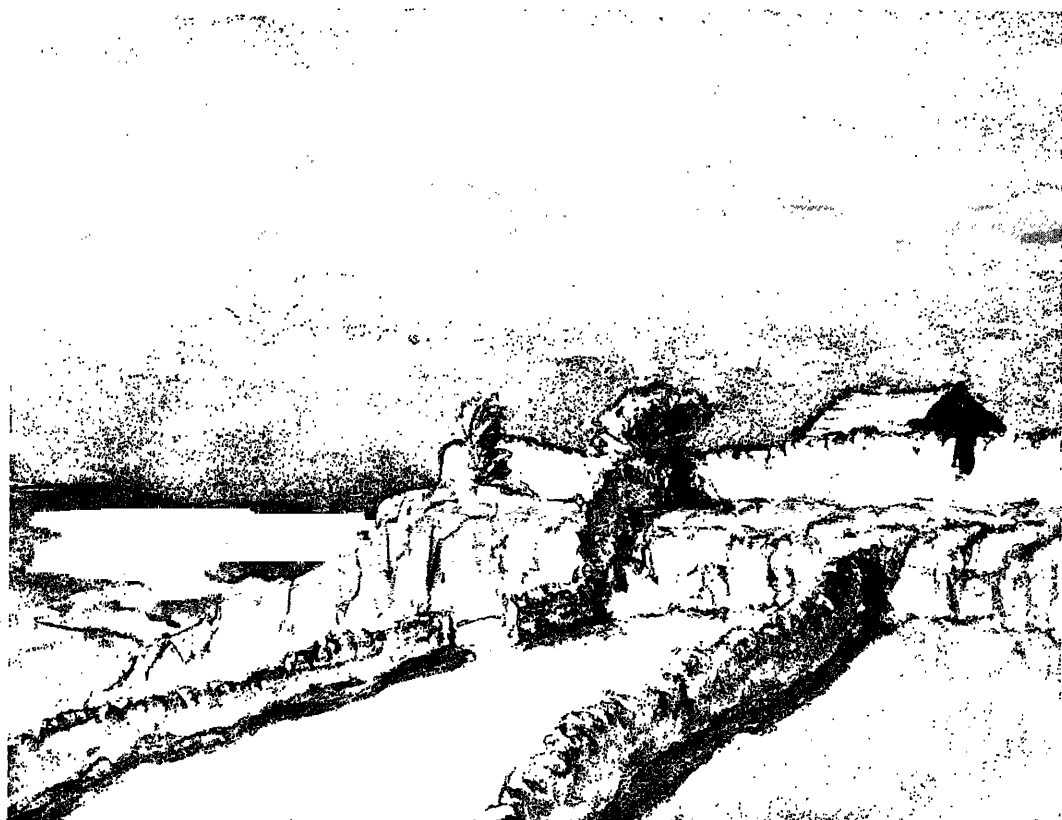
a

b

XXXVI. *a*, ENGLISH MEZZOTINT: GIRL WITH A SHOCK DOG
b, DRAWING BY HENRY TONKS: HEAD OF A WOUNDED SOLDIER



a



b

XXXVII. *a*, DRAWING BY HENRY TONKS
b, DRAWING BY SIR CHARLES HOLMES

H. Dawe (after G. Dawe). The Hon. Mrs Hope.

John Dixon (after Reynolds). Miss Davidson. C.S. 13, I.

Valentine Green (after Romney). Mrs Yates as 'Melpomene'. C.S. 142, I.

Henry Hudson (after Peters). The Misses Frances and Emma Hinchcliffe. C.S. 4, I.

Henry Kingsbury (after J. R. Smith). Mrs Lovibond. C.S. 9, I.

S. W. Reynolds (after Hoppner). Mrs Whitbread. W. 300, I.

J. R. Smith (after Peters). Miss Harriet Powell. C.S. 137, I.

W. J. Ward? (after Lawrence). Lady Brownrigg. Progress proof.

A. M. HIND.

53. RECENT ACQUISITIONS OF CONTEMPORARY MODERN PRINTS AND DRAWINGS.

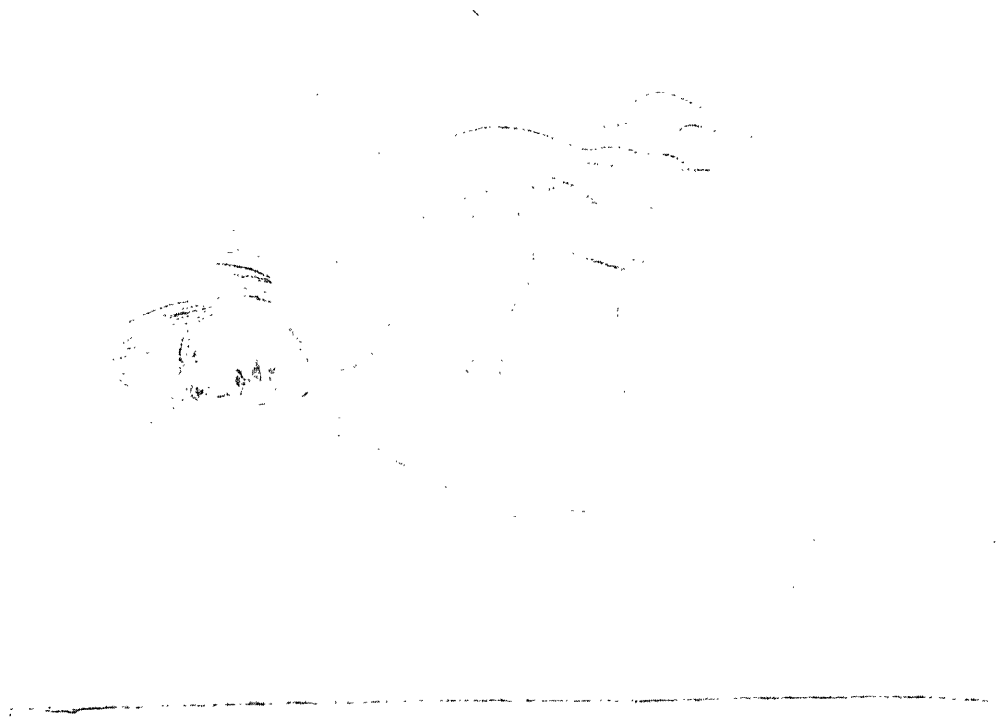
CONSIDERABLE additions have recently been made to the collection of modern work in the Department of Prints and Drawings. There have been two gifts of work by the late Professor Henry Tonks (b. 1862, d. 1937), sixteen miscellaneous drawings (in pencil, pastel, and water-colour) from Mr and Mrs C. H. Collins Baker (see Pl. XXXVI *b* for the *Head of a Wounded Soldier*, in pastel), and eleven drawings of caricature from Mr D. S. MacColl. The miscellaneous group was chosen to show the artist in various styles, includes several of his hospital sketches done during the War, and makes the Museum collection thoroughly representative in character. The caricatures are of peculiar interest, for the artist's gift in this genre was known to only a limited circle, and most of these drawings had remained in the hands of friends such as Mr D. S. MacColl and Mr St. John Hutchinson (the latter having a series relating to Roger Fry). The examples presented to the British Museum include a water-colour of *Don Quixote* which represents D. S. MacColl tilting at the Royal Academy windmills and William Rothenstein as Sancho Panza turning from the New English Art Club as Dulcinea in disapproval of her improbity (Pl. XXXVII *a*), and a slight sketch showing the Rokeby Venus and its examination by experts (Claude Phillips, Roger Fry, and D. S. MacColl). The nine remaining drawings are political, studies for illustrations to D. S. MacColl's *Merry New Ballad of*

Dr Woodrow Wilson (1915) and to his *Ark; a Fable of Henry Ford* (1915), which appeared in *Bull and other verses by D. S. MacColl* (1919), and several water-colours illustrating with delightful wit the persons and policies of Woodrow Wilson and Asquith.

Another recently deceased English artist to be recorded is Sir Charles Holmes (b. 1868, d. 1936), well known for his writings on art and as Director of the National Gallery. He bequeathed to the Museum the whole series of his sketch-books, altogether seventy-five, covering the years from 1890 until his death in 1936. They include practically all his original sketches from nature with the exception of two books (his original nos. 12 and 13) which covered the years 1894 and 1895 and were lost soon after their production. They are of great interest in showing the development of his draughtsmanship, and will no doubt be valuable in identifying the place and date of many of his oils and water-colours. Though the sketches include water-colours, they are not the finished water-colours which he exhibited and sold. These, like his oils, were almost invariably done in the studio after original studies in these sketch-books.

In addition to the sketch-books two water-colours were purchased by the Museum at his memorial exhibition, 1937 (*White Walls on a Hillside*, see Pl. XXXVII *b*, and the *White Farm*), and two smaller water-colours, remarkably vivid in quality, have been recently presented by the Contemporary Art Society (*Bridge near Gargrave* and *Cross Fell from the Kennels*).

Another distinguished artist whose early death was a great loss to English painting, Ambrose McEvoy (b. 1878, d. 1927), is represented in a most generous gift of seventy water-colours and drawings from the artist's widow. They are largely studies for portrait and figure subjects, but a few landscapes appear in the series. Some of them show his characteristic method of rubbing down a water-colour to a ghost of itself, sometimes done to attain an ethereal effect on its own account, at other times with the intention of painting again on the same ground. In his lightness of handling he recalls Gainsborough, and few of his contemporaries achieved more beauty in impressionistic moods. A characteristic pencil *Study of a Woman* is here reproduced (Pl. XXXVIII *a*).



a

XXXXVIII. *a*, DRAWING BY AMBROSE McEVOY



b

b, LITHOGRAPH BY ALBERT BELLEROCHE

French in name but English by birth is Albert Belleruche (b. 1864), who has recently presented to the Museum twenty-four of his lithographs, to add to the thirty received from various sources since 1915. He belongs to an old Huguenot family long settled in England, but though born and now living in this country he has worked and exhibited more in Paris. Moreover, as an artist he has the French outlook, and is in the natural descent from Fantin-Latour, Manet, and Eugène Carrière. His name was made as a painter, but much of his work since 1902 has been devoted to lithography, and the total number of his lithographs must be in the neighbourhood of three hundred. Two hundred and ninety-one were actually catalogued in the exhibition of his work in the Bibliothèque Royale de Belgique in 1933. He shows a great range of quality in treating the stone, and *Simone seated in an Armchair* (Pl. XXXVIII *b*) is a good example of the freedom of his method. His portrait was lithographed by Sargent in 1905.

Among miscellaneous gifts are nine drawings and one print by Rumanian artists. Professor Oprescu, of the University of Bucharest, has made various donations of the work of Rumanian artists, amounting in all since 1933 to thirty-nine prints and drawings. Mr H. H. Newton, himself a painter, has presented several interesting modern drawings, including two excellent landscapes by Théodore Rousseau, a study for a picture (*Ball-episode*) by Menzel, and a portrait of Sarah Bernhardt as Hamlet by Alfred Sohn-Rethel.

Finally numerous prints and drawings have been presented by the Contemporary Art Society. The drawings included work by Alexandre Benois, Rodney Burn, Adrian Bury, Edna Clarke Hall, Jules Chadel, Katherine Clausen, Robin Darwin, Margaret Gere, Kenneth Green, Harry Morley, Diego Rivera, Sir Walter W. Russell, Randolph Schwabe, W. R. Sickert, Alfred Thornton, Ethel Walker, Robin Wallace, and Henry Winslow.

A group of thirty-four prints by Robert Austin was purchased by the Society with the aid of donations from Mr Stephen Courtauld, Lord Plender, and Mr Campbell Dodgson. Other prints presented include examples by Brokman Davis, Alec Buckels, Eveleen Buckton, Tom Chadwick, John Copley, B. Dahlerup, M. V. Doboujinsky,

Francis Dodd, Paul Drury, Leonhard Fanto, Marjorie Firth, Edgar Holloway, Norman Janes, Daphne Lindner, H. M. Lack, Aristole Maillol, Edvard Munch, Viola Patterson, Claughton Pellew, John Platt, W. P. Robins, Dunoyer de Segonzac, L. Servolini, J. G. Simpson, Nora Unwin, Y. Urushibara, Maurice Vlaminck, B. Moray Williams, William Wilson, and John Buckland Wright.

This article has noted some of the gifts made by the Prints and Drawings Fund of the Contemporary Art Society to the Department of Prints and Drawings during 1937 and 1938. The Fund constitutes the chief means, apart from gift or bequest, by which the Museum acquires the work of contemporary draughtsmen and engravers, seventy-five per cent. of its purchases each year being allotted to the Museum, and twenty-five per cent. being presented to other Museums and Galleries. The Keeper of Prints and Drawings, who is Honorary Administrator and Treasurer of the Fund, would greatly welcome further contributions. The annual subscription of one guinea constitutes membership of the Contemporary Art Society, but subscriptions and donations of larger amounts would be most acceptable, and should be addressed to him at the British Museum.

A. M. HIND.

54. ANCIENT POTTERY FROM PERU.

WITH reference to the article published in the last number of the *British Museum Quarterly*, vol. xii, no. 2, photographs of the pottery vases shown in Pl. XXV, figs. 1 and 2, representing a snake and a dog respectively, were submitted to Dr Julian Huxley, Secretary of the Zoological Society of London, with a view to the identification of their species. He regards fig. 1 as a symbolical representation of a snake which may possibly be derived from the anaconda, which is spotted.

With regard to fig. 2, he states that 'this seems definitely not to be the Mexican hairless dog, and we can find no trace of any breed resembling the photograph among the South American dogs. It looks as if the artist in both cases had been drawing rather freely on his imagination.' The suggestion originally made (p. 59) that fig. 2 might possibly be intended to represent the hairless dog appears,

therefore, to be untenable. It may, however, still be an open question whether the peculiar markings of this dog are imaginary, or whether they may not correspond more or less closely to those of some extinct breed. There is perhaps the further possibility that for ceremonial purposes the ancient Nazca folk may have applied painted decoration to their dogs as they did to their own persons.

H. J. BRAUNHOLTZ.

OTHER ACQUISITIONS

PRINTED BOOKS.

XXI Welsh Gypsy Folk-Tales. Collected by John Sampson. With engravings on wood by Agnes Miller Parker. The Gregynog Press: Newtown, 1933. *Presented by the Misses G. E. and M. S. Davies.*

Maylam Family Records. First series. Gravestone Inscriptions. Compiled by Percy Maylam. Canterbury, 1932. *Presented by Mr Percy Maylam.*

John Davison Rockefeller, 1839-1937. A Memorial. Privately printed: New York, 1937. *Presented by Mr Raymond B. Fosdick, President, The Rockefeller Foundation.*

A Short Title Catalogue of the Printed Books in the Library of Sir R. L. Harmsworth, Bart, to the year 1640. Printed for private circulation only, 1925. *Presented by Sir Alfred Harmsworth, Bart.*

A History of the North Easthope Pioneers, County of Perth, Ontario, Canada, from Perthshire, Scotland. Compiled by Mary Louise McLennan. *Presented by Dr Charles Wright on behalf of Miss McLennan.*

Catalogue of the Charles H. and Mary F. S. Worcester Collection of Paintings, Sculpture and Drawings. Compiled by Daniel Catton Rich. Chicago, 1938. *Presented by Mr and Mrs Charles H. Worcester.*

Bulmer Family Chronicle from before 1050 to 1936. By Mary A. Bulmer Hobson. 1938. *Presented by Mrs Mary A. Bulmer Hobson.*
S. Shannon Millin. Additional Sidelights on Belfast History. 1938. *Presented by Mr S. Shannon Millin.*

The Crispins of Kingston-on-Hull.—Captain William Crispin. By M. Jackson Crispin. 1928-9. *Presented by Mr M. Jackson Crispin.*

The Unpublished Letters of Bayard Taylor in the Huntington Library. Edited with an introduction by John Richie Schultz. San Marino, California, 1937. *Presented by the Trustees of the Henry E. Huntington Library and Art Gallery.*

A Descriptive Catalogue of the John Frederick Lewis Collection of European Manuscripts in the Free Library of Philadelphia. Compiled by Edwin Wolf, II. Philadelphia, 1937. *Presented by the Librarian, the Free Library of Philadelphia.*

Captain Back. Narrative of the Arctic Land Expedition to the mouth of the Great Fish River. Paris, 1836.—Mrs Gore. The Courtier of the days of Charles II. With other tales. Paris, 1839.—Hon. E. G. G. Howard. The Old Commodore. Paris, 1837. Outward Bound. Paris, 1838.—G. P. R. James. De L'Orme. Paris, 1837.—Lord Lytton. England and the English. Paris, 1836. France. Paris, 1834.—Captain Marryat. Joseph Rushbrook. Paris, 1841. The Phantom Ship. Paris, 1839. Snarleywow. Paris, 1837.—Sir Walter Scott. Anne of Geierstein. Paris, 1833. *Presented by Major W. Roderick Mackenzie through the Friends of the National Libraries.*

Gestirn ist weit. Gedichte von Friedrich Schult. Hamburg, 1936.—Robert Burns niederdeutsch. Eingerichtet von Friedrich Schult. Hamburg, 1937. *Presented by Herr Friedrich Schult.*

Bilder aus Österreich. Arbeitsproben der Graphischen Lehr- und Versuchsanstalt, aus Anlass ihres fünfzigjährigen Bestehens herausgegeben und eingeleitet von Rudolf Junk. Wien, 1938. *Presented by the Graphische Lehr- und Versuchsanstalt in Wien.*

PRINTS AND DRAWINGS.

Ackermann's 'Costumes of the Indian Army', a series of thirty-three coloured aquatints by J. Harris after H. Martens, 1846. *Purchased with the aid of a donation from the Friends of the National Libraries.*

Henry Tonks, eleven caricature drawings. *Presented by Mr D. S. MacColl.*

Paul Musurus, forty-one drawings and a water-colour. *The water-colour presented by Mr Sydney Whicher.*

Elizabeth M. MacColl, Study of Ivy. *Presented by the Artist through the National Art-Collections Fund.*

Emma Dessau-Goitein, six colour-woodcuts. *Presented by the Artist.*

Pietro Longhi, Study for 'La Caccia in Valle'. Black chalk. *Malcolm Exchange Fund.*

J. E. Marcus after J. v. d. Poort, Exhibition of Women's Skating at Leeuwarden, 1805. Coloured etching. *Presented by Miss F. L. Cannan.*

Murillo, Studies for the Infant Christ between the Virgin and St. Joseph. *Presented by Mr H. H. Newton.*

Théodore Rousseau, two landscape drawings. *Presented by Mr H. H. Newton.*

Adolph Menzel, Study for the painting 'Ball-episode'. *Presented by Mr H. H. Newton.*

John Chalon, Study of a girl drawing. Water-colour.

William Callow, View of Rouen. Pencil and water-colour.

Stephen Gooden, Set of book-plates for the Royal Library, Windsor. *Presented by the Artist.*

Seven drawings and a sketch-book by Louisa Starr Canziani and eight drawings by Estella Canziani. *Presented by Miss Estella Canziani.*

Vera Willoughby, six drawings. *Presented by the Artist.*

Nettlefold Collection of Pictures. Vol. III. *Presented by Mr Frederick J. Nettlefold.*

Publications of the R. Commissione Vinciana. *Presented by The Italian Ministry of Instruction.*

Henry Alken, 'Easter Monday'. Two coloured etchings published 1817. *Presented by Viscount Wakefield, G.C.V.O.*

Nine drawings and one print by Rumanian artists. *Presented by Professor G. Oprescu.*

J. C. Le Blon, St. Agnes, after Domenichino (S. 16), and St. Catherine of Siena (undescribed). *Malcolm Exchange Fund.*

J. F. Millet, The Wood. Black chalk. *Presented by Mr R. A. Walker.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

An Archaic Sumerian or Elamite stamp seal. *Presented by Mr Hughes-Games Moore.*

A bronze mirror with incised design, of Egyptian style. *Presented by Dr W. L. Hildburgh.*

Fragments of a stone sarcophagus of Meri-mes, an Egyptian official in the XVIIIth dynasty. *Presented by M. Jean Capart, Director of the Musées du Cinquantenaire, Brussels.*

A collection of Egyptian weights. *Presented by Mrs Phillips.*

A winged scarab, of wood, and an amulet in the form of a uraeus, of faience. *Presented by Lady Currie.*

A pottery plaque showing a deity in a curtained canopy surmounted by a crown. *Presented by Mr G. F. Lawrence.*

GREEK AND ROMAN ANTIQUITIES.

Two Minoan intaglios: lenticular, with crescent patterns, Middle Minoan; and glandular, lion and bull, Late Minoan.

Mycenaean three-handled squat jar, from Nauplia. *Presented by Commander W. J. H. Anton.*

Thirty-four Mycenaean sherds from Tell-el-Amarna; and ten from Sesebi. *Presented by the Egypt Exploration Society.*

Cypriote bottle with incised ornament, Early Bronze Age; and a large bronze key of the Roman period. *Presented by Miss Lefroy.*

Two Cypriote vases: 1, jar with incised ornament; 2, flask of animal form with decoration in relief and incision; late stage of Early Bronze Age.

Cypriote jar with painted geometric decoration, Early Iron Age. *Presented by Mrs F. Ransom.*

Bronze horse's bit, with decoration of birds and fore-parts of horses, apparently a survival of Villanovan tradition; Etruscan, about fourth century B.C.

Faience head, probably a portrait of a Ptolemaic princess.

Terra-cotta mould for head of woman, inscribed HPA, from Taranto. *Presented by Dr M. Grünwald.*

Terra-cotta votive bird, tortoise, and small Laconian jug. *Presented by Mr J. L. Harvey.*

Two pottery bowls from Gouraya, Algeria; third-second century B.C. *Presented by Mr Reginald A. Smith.*

Four Hellenistic rings: 1, gold with sard intaglio, heads of man, horse, sow; 2, silver, male and female heads confronted; 3, silver, Herakles and the Nemean lion; 4, silver, Eros and lion. *Presented by Mr W. G. Buchanan.*

Arretine pottery and bone toilet implement from a Roman tomb near Cordova, Spain. *Presented by Dr W. L. Hildburgh.*

Four Roman intaglios: 1, sard, woman stepping on to prow of ship; 2, sardonyx, lion devouring bull; 3, jasper, gryllus; 4, jasper, bust of the Tyche of Mothone (Messenia); below, a river-god.

BRITISH AND MEDIEVAL ANTIQUITIES.

Horse's head-band of leather with latten fittings, from Chapel Farm, Wigmore, Herefordshire: probably Elizabethan. *Presented by Mr G. E. Chambers, F.S.A.*

Gilt-bronze strap-end with silver inlay, and bone comb and pins of bone and horn, from Lakenheath, Suffolk. *Presented by Mr and Mrs John Hunt.*

Bronze dagger found near Hundon, Suffolk: Early Bronze Age. *Presented by Mr and Mrs Arthur Dennis.*

Set of six wooden axe-hafts illustrating methods of mounting prehistoric stone and bronze implements; made by the donor. *Presented by Mr H. R. Hall.*

COINS AND MEDALS.

110 bronze coins of the late Roman Empire, chiefly barbarous, from the excavations at Richborough. *Presented by H.M. Commissioners of Works.*

The Burton medal of the Royal Asiatic Society, awarded to Sir Arnold Wilson, K.C.I.E., in 1937. *Presented by Mr Hugh Wilson.*

A very fine gold pound piece of Queen Elizabeth. *Presented by the family of the late A. Brooke in his memory.*

A series of 83 hop-tokens of Kent and Sussex of the eighteenth and nineteenth centuries. *Presented by the Rev. R. W. H. Ackworth.*

117 miscellaneous medalets, tokens, and tickets of the eighteenth and nineteenth centuries, including many rare and fine varieties. *Presented by Captain E. W. Swan, O.B.E., V.D.*

125 miscellaneous coins and tokens including some rare Roman pieces and a series of U.S.A. sales tax tokens. *Presented by Professor T. O. Mabbott.*

A tetradrachm of Cnossus with type, the labyrinth, and a didrachm of Cyrene, both of the fourth century B.C. *Presented by M. Oscar Ravel.*

A specimen in silver of the medal awarded in platinum for services to non-ferrous metallurgy by the Institute of Metals. *Presented by the Mond Nickel Company.*

The Centenary Medal (bronze) of the French orientalist Silvestre de Sacy (1758-1838). *Presented by Sir George Hill, K.C.B.*

The set of six hop-tokens of John Pinyon of Marley. *Presented by Mr J. A. Pinyon.*

88 coins and medals including a number of English medals of the nineteenth century and a series of English coins of various periods. *Presented by Mr F. F. Madan.*

A silver coin of Argos, 5 Siculo-Punic bronze coins, and 10 bronze coins of Cumae, Paestum, and Elymais. *Presented by the late W. R. Gourlay, C.S.I., C.I.E.*

A variety of the angel of Edward IV. *Presented by Mr J. G. Paterson.*

36 miscellaneous Greek and Roman coins in gold, silver, and copper including a stater of Aspendus and a solidus of Domitian. *Presented by the family of the late Peter Carruthers of Portrack.*

3 half-crowns of the Oxford mint of Charles I from the Headington Treasure Trove.

10 gold coins (unites, $\frac{1}{2}$ unites, and crowns) of James I and Charles I from the Catford Treasure Trove.

25 shillings of James I and Charles I from the Wellington (Shropshire) Treasure Trove.

3 denarii of Mark Antony and 92 of the Roman empire from Titus to Geta, from the Bristol Treasure Trove.

ORIENTAL ANTIQUITIES.

Chinese dish, blue and white porcelain. Fifteenth century. *Presented by Mrs Walter Sedgwick.*

Part of a wooden beam with ornamental bronze attachment in position. Chou Dynasty. From the tomb of lacquered beams at Ku Wei Ts'un in North Honan. *Presented by Mr Oscar Raphael.*

Spandrel of painted tiles from the Royal Stables of Shah Abbas' Palace, Ispahan. About 1600. *Presented by Lord Greenway.*

Japanese iron figure of a crayfish, articulated. Signed by Mune-Aki (1673-1749). *Presented by Mr A. C. C. Jahn, A.R.C.A. (Lond.).*

Japanese Buddhist painting, attributed to Tosa Mitsumasa. Amida descending on a cloud, attended by two Bodhisattvas. Early fourteenth century. From the Kawasaki collection. *Presented by Mr and Mrs Henry Winslow in memory of Charles Ricketts, R.A.*

Silver box with enamel decoration. ? Jaipur, about 1650. *Presented by Mr F. C. Harrison.*

A series of Chinese porcelain fragments from various named sites. *Presented by Mr A. D. Brankston.*

Arab glass goblet with vertical ribbed decoration. Ninth century. *Presented by Mr H. G. Beasley.*

'Littler's blue' saltglaze teapot, marked ^{C.R.}_{III}. About 1750. *Presented by Mrs C. W. Woolnough.*

Vincennes porcelain-covered cup and saucer with *gros bleu* ground. About 1750. *Presented by M. Adolphe Lion.*

Venice porcelain teapot and cover with A mark. Middle of eighteenth century. *Presented by Mr Wallace Elliot.*

Meissen porcelain skating group. About 1750. *Presented by Miss F. Laura Cannan.*

White Strasburg porcelain figure of a bagpiper, from a Cyflé model. 1774-81. *Presented by M. Gilbert Lévy.*

White porcelain figure of a Chinese sage, marked 'Bristoll 1750'. *Presented by Mrs Oswald Courage.*

Nevers glass crucifix. Eighteenth century. *Presented by Mr and Mrs William King.*

Two Vincennes white porcelain figures symbolizing Music and

Science. About 1750. Sèvres porcelain milk-jug with jewelled decoration and mark of Vincent. About 1790. Khmer head. Eleventh century. *Presented by Mr William King.*

ETHNOGRAPHY.

A carved wooden figure from Malekula, New Hebrides. *Presented by Mr Frank Stevens, O.B.E., F.S.A.*

A paddle, copper-bladed axe, bows, arrows, &c., from various tribes of the Upper Amazon River, Brazil. *Presented by Mr F. J. Collier.*

Four pottery vessels from the Indians on the border of Brazil and Dutch Guiana. *Presented in memory of the late Mr Dudley West by Miss G. de B. West.*

A pottery figure vase of Chimu style, from Peru. *Presented in memory of the late Mr Samuel Vickess by Mrs Vickess.*

A series of 200 photographs illustrating the life of the Konyak and Kalyo-Kengyu Naga tribes of Assam.

Nine strings of wampum (six of them representing the Six Nations, and used at a condolence) and a bone and brass bead breastplate from the Sioux, North America; also a carved greenstone bead from near Irapuato, Central Mexico, and an obsidian lip-plug from Ancient Mexico.

An American Indian dyed quill-work belt, and a model of an Eskimo kayak from the Bering Strait region of Alaska.

Wooden butt of a rifle, inlaid with pearl-shell set in gum by natives of the Solomon Islands. *Presented by Mr James Keggie.*

Three pottery vases, two of them found at depth in association with microlithic flakes or tools, from various sites in Uganda. *Presented by Mr T. P. O'Brien.*

A witch doctor's outfit, comprising two horns and a shell and wood necklace, from the BaNyoro, Uganda. *Presented by Mr W. C. Simmons.*

Pottery fragments including handles and pedestals, and red pigment stone, from an old site at Biggo, Masaka, Uganda. *Presented by Mr A. E. Harwich.*

A small series of pottery and copper objects from stone-lined graves at Cachini, San Antonio de Esquilache District, Pimo, Peru.

I



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8

XXXIX. POTTERY FROM ATCHANA

A large ethnographical collection from the VaKwanyama, Luvando, Huila, and other tribes of Southern Angola.

A man's and a woman's costume, for ordinary wear, from Bolivia, collected in 1904. *Presented by Mr R. J. G. Dunning.*

EXCAVATIONS

Atchana.

Sir Leonard Woolley continued his excavations in North Syria¹ during 1937 at Atchana, a low mound in the plain of the Orontes, a little to the east of Tall Tainat, where the Chicago Oriental Institute in 1936 found a palace of the ninth or eighth century B.C. Atchana, which appears to have been abandoned after the eleventh century, contained material belonging to the period preceding that of Tainat. In one part of the earliest level excavated were graves, dug under the house floors, containing plain (Pl. XXXIX, 4: no. 125991, height 12 cm.) and grey pottery of an uncommon type peculiar to North Syria. In another was a large building with a stepped portico entered between two columns and with basalt blocks as the dado of the walls, which were tied with beams, plastered, and painted. From this building come interesting examples of pottery with a red slip sometimes burnished (Pl. XXXIX, 1-3, 5: no. 125992, 59 cm. long; nos. 125988-90, height 14, 29.4, and 27.6 cm.), a gold cloisonné bead (1.4 cm. wide) ornamented with scale-shaped inlays of shell and lapis lazuli, and other ornaments (Pl. XL*a*) and a group of important tablets inscribed in cuneiform.

In the level above this was found a pottery painted white on black, this ground sometimes appearing as brown or red according to firing. This technique is found in pottery of the Near East at this period in two varieties. One found especially farther eastwards² has conventional patterns, and designs of birds. The other, represented here, has more luxuriant patterns of a kind not otherwise known in the mainland of Asia (Pl. XXXIX, 6-8: no. 125993, height 13 cm.; no. 125994, height 21.2 cm.; no. 125995, height 10.2 cm.).

During this and the following periods, contacts with the Aegean

¹ Cf. *B.M.Q.* xi. 104; *Antiquaries Journal*, Jan. 1938, vol. xviii, p. 1; *Illustrated London News*, 9.x.37.

² See next page.

were regular. Mycenaean and Cypriote vases were frequently imported. Impressions of seals inscribed with the hieroglyphics usually called Hittite suggest that this script was in use here at this time.

Chager Bazar and Brak.

Mr. Mallowan conducted his third campaign in North Syria last spring and completed his work at Chager Bazar¹ by finding in the top level a hoard of seventy tablets inscribed in Babylonian cuneiform of the time of Hammurabi. They are records of gifts of corn and other goods to a shrine. They serve to date more securely the painted pottery which was found in the same level (Pl. XLI *a*: nos. 125932, 125934, height 19 cm.). A bronze battle-axe (Pl. XL *c*: no. 125741, height 8 cm.) which was also found there reminds us that Chager Bazar is well placed at the point where trade routes cross, since similar axes have been found on the one hand along the North Syrian coast, on the west, on the other at Nimrud, to the east.

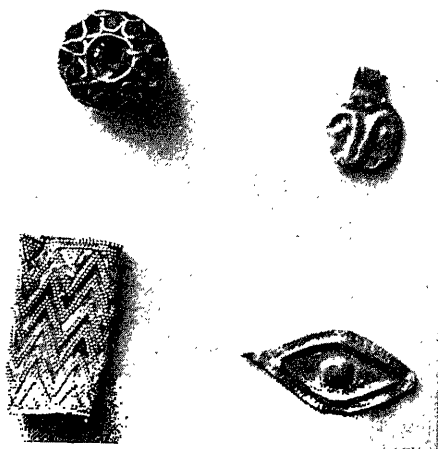
B.M. 125745 (Pl. XL *d*) is from a grave dated about 3000–2750 B.C. It is of copper, 7.6 cm. long, and belongs to a class of pin with pierced shank which seems to have served as a primitive safety-pin. The pin was passed through part of a garment, and a thread, fastened to the hole at the upper part of the pin, was looped over the portion of the garment held by the pin and made fast against its protruding point. The present example is unique in being surmounted by the head of an ibex exquisitely modelled in miniature.

Mr Mallowan also began the excavation of Tall Brak, a vast site in a now very deserted part of the River Jaghjagha. Like Chager Bazar, it had been inhabited from the earliest beginnings of the Chalcolithic period until it was abandoned about 1500 B.C. The latest level contained painted ware similar to that mentioned above from Chager Bazar; also a more uncommon ware painted with crude animal patterns; and finally a light-on-dark ware similar in technique to that which has been mentioned as found by Sir Leonard Woolley at Atchana.²

In the level below this a discovery of much consequence was made, proving that the Sumerian civilization, which had been developed in

¹ See *B.M.Q.* xi, p. 146.

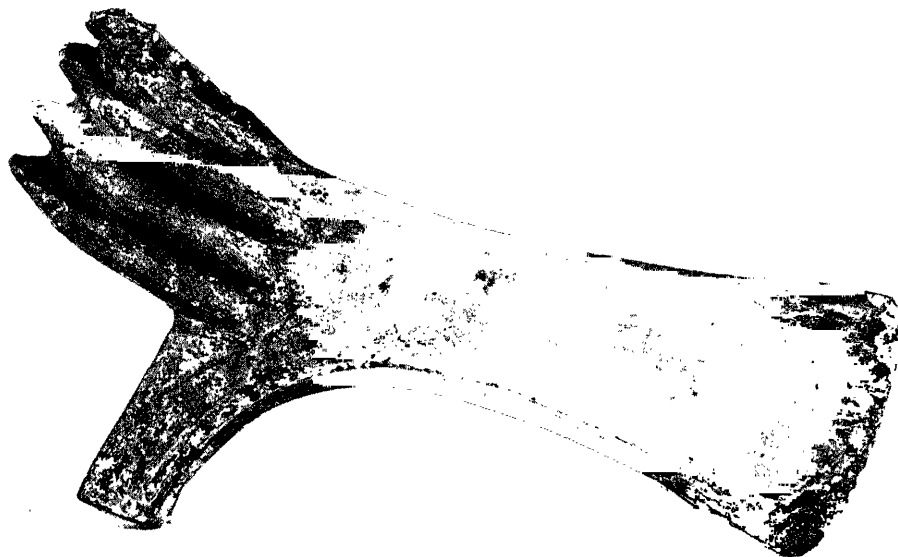
² See preceding page.



a



b

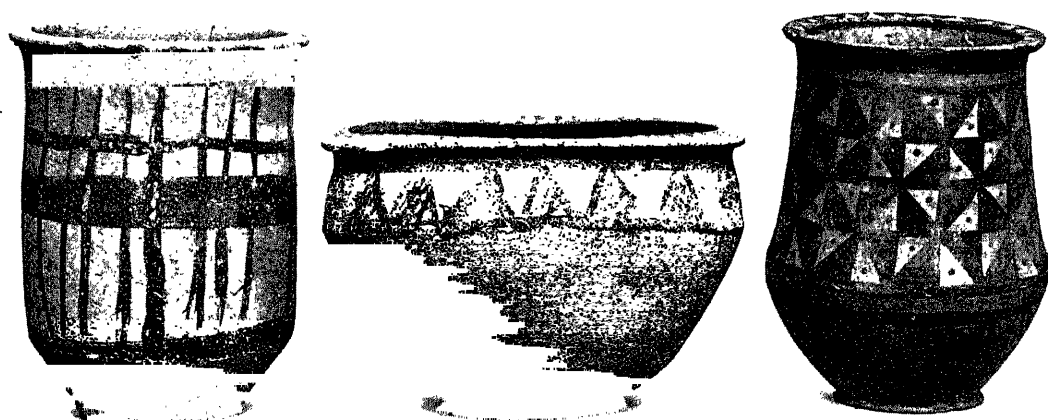


c



d

XL. *a*, GOLD JEWELS FROM ATCHANA. *b*, STEATITE MACE-HEAD FROM BRAK. *c*, *d*, BRONZE AXE-HEAD AND COPPER PIN FROM CHAGER BAZAR



a



b

XLI. POTTERY FROM CHAGER BAZAR AND BRAK

Mesopotamia, was extended to and firmly established at this remote outpost in the north between 3000 and 2000 B.C. A vast palace was discovered, decorated in a style belonging to the early Sumerian period. It contained objects of the period before and after the reign of Sargon of Agade. A broken mace head of steatite, ornamented with the figure of a lion, is illustrated (Pl. XL *b*: no. 125765, height 5.4 cm.).

In a private house of the same level, an unusual altar was discovered, apparently concealing the speaking-tube of an oracle. In the same place was also a clay trough used for ritual purposes, with figures of snakes and scorpions in relief (Pl. XLI *b*: no. 125929, height 14 cm.).

EXHIBITIONS

OPENING OF THE BIBLE ROOM.

On 23rd March 1938 His Grace the Archbishop of Canterbury formally opened the newly constructed Bible Room, in which was arranged an exhibition of manuscripts, printed books, and documents illustrating the history of the English Bible from the earliest time to the publication of the Authorized Version. The exhibition commemorates the four-hundredth anniversary of the momentous Injunctions issued by Thomas Cromwell, chief minister of Henry VIII, ordering 'one boke of the whole Bible of the largest volume in Englyshe' to be set up in every parish church throughout the country. The Friends of the National Libraries were invited to the opening ceremony and to a private view of the exhibition.

LOAN OF OSTRACA FROM PALESTINE.

The Wellcome Trustees have deposited on loan in the Department of Egyptian and Assyrian Antiquities fifteen of the ostraca, on which are written letters in the Hebrew language, found by the late J. L. Starkey at Tall al Duwair, the ancient Lachish. These documents have all now been published by the Wellcome Archaeological Research Expedition to the Near East in a volume entitled *The Lachish Letters*, which contains in addition to Professor Torczyner's edition of the texts an account of the discovery of the ostraca by Mr Starkey and special contributions by Mr Lankester Harding on

the palaeography and by Mr Lewis on the ink employed. The documents form a homogeneous group, found in a room between two gateways, and the date can be fixed to the period immediately before Nebuchadrezzar's capture of Jerusalem. Professor Torczyner describes the archive as representing part of the correspondence of Hosha'yahu, the commander of a small outpost to the north of Lachish, and Va'ush, the military governor of Lachish and commander of other fortresses along the Philistine border; and some of the documents are thought to refer to Uriyahu, the son of Shema'yahu, mentioned in the Old Testament (Jeremiah xxvi. 20).

The documents now deposited in the Museum are those numbered I, II, V, VII–XVIII in the publication. Some of them will be exhibited in the room containing Semitic inscriptions when that is again open to the public.

RECENT PUBLICATIONS

In February 1936 the Department of Printed Books received as a gift from the Friends of the National Libraries a copy of a unique Portuguese book entitled *Carta das novas que vieram a el Rey nosso Senhor do descobrimento do Preste Joham*, printed in Lisbon in 1521 to inform the Portuguese nation of the recent discovery of the land of the Prester John by a Portuguese fleet which was exploring the Red Sea. Under the title 'The Discovery of Abyssinia by the Portuguese in 1520', this hitherto unknown text has been reproduced in facsimile, with an introduction, English translation, and notes by H. Thomas, and a transcription into modern Portuguese by A. Cortesão. The price of the volume is £1 2s. 6d.

A new volume, *Assyrian Sculptures: From Shalmaneser III to Sennacherib*, a continuation of the series commenced with the volume entitled *Reign of Ashurnasirpal*, contains sixty-nine collotype plates, illustrating chiefly reliefs from palaces at Nimrud, Khorsabad, and Quyunjiq. Only part of the sculptures of the time of Sennacherib have been included in this part, those on the west and north walls of the Nineveh Gallery; the remainder will appear in a subsequent

book. The brief 'Description of Plates' gives a general description of the subjects illustrated. The volume is bound in grey buckram of Royal Quarto size, and is on sale at £1 7s. 6d. Loose plates are also obtainable, price 6d. each.

The first fascicle of a new *Catalogue of Egyptian Religious Papyri in the British Museum*, by the late A. W. Shorter, begins an exhaustive description of unpublished religious papyri in the hieroglyphic and hieratic scripts by dealing with those papyri which contain *Copies of the Book Pr(t)-m-hrw* or 'The Book of the Dead', in the so-called Theban Recension used from the XVIIIth to the XXIIInd Dynasty. In this fascicle, following on a catalogue description of all the papyri containing the first seventeen chapters, there is a running edition of the text, selected for each 'chapter' from the best papyrus in the collection, and an *apparatus criticus* devoted exclusively to variant readings from hitherto unpublished documents. Twelve collotype plates illustrate papyri of palaeographical interest. The fascicle is in a paper wrapper, of Demy Quarto size, and is sold at £2 10s.

A Handbook to the Egyptian Mummies and Coffins exhibited in the British Museum gives a brief account of the historical development of mummification, of the wooden coffin and the stone sarcophagus in Egypt, and a description of those examples in the Museum collection that have been selected for exhibition in the rearranged galleries. It has been decided that handbooks of this kind, dealing with classes of antiquities or subjects under which the antiquities can conveniently be grouped, shall replace the former Guides to rooms. There are twenty-nine half-tone and two coloured plates; the size is Demy Octavo, paper wrapper, price 2s. 6d.

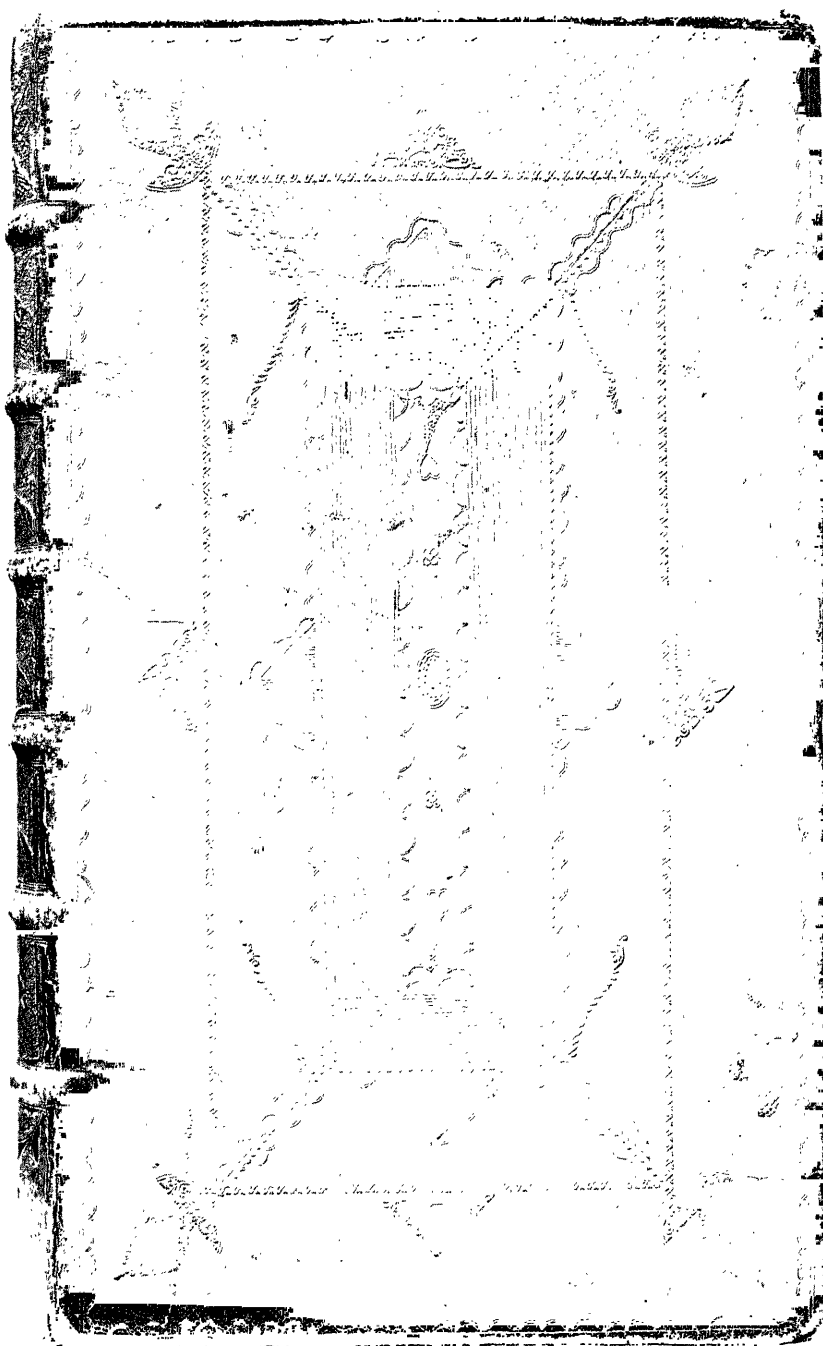
LIBRI DESIDERATI. IV

FOURTH SHORT-TITLE LIST OF BIBLIOGRAPHIES NOT IN THE BRITISH MUSEUM LIBRARY

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- Ajalehtede Katalog. Zeitungs-Katalog. Eesti Telegraafi Agentuur: Tallinn. 1st-5th editions.
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XLII. 'SOMBRE' BINDING SIGNED BY JAMES WOODWARD

55. A SIGNED 'SOMBRE' BINDING.

THE Department of Printed Books has received as a gift from Mr Douglas Cockerell, through the Friends of the National Libraries, a copy of 'The History of the Old and New Testament, extracted out of the Sacred Scripture, and the Writings of the Fathers . . . Translated from the Sieur de Royaumont, by several Hands', London, 1701. The binding of this book (Pl. XLII) is a typical 'sombre' binding, similar to those described in the *British Museum Quarterly*, vol. xi, p. 174. It is of exceptionally large size (18 × 12 inches), and some correspondingly large tools were employed in its decoration.

Mr Cockerell relates that the book had been in his possession for some twenty years before he was moved to inspect its unattractive contents. On turning over the leaves some time ago, he found, in the lower margin of the last page of the Old Testament section, the inked impression of a bookbinder's trade-stamp, reading as follows: 'James Woodward Bookebinder in Thrednedel Street in Christofers Churchyard Bound this Booke.' This is the first known instance of a bookbinder's name being associated with a 'sombre' binding.

Woodward appears to have specialized in the binding of large books. His contemporary, the bookseller John Dunton, in *The Life and Errors of John Dunton*, London, 1705, p. 345, mentions 'Mr Woodward' as one of his bookbinders, and states: 'John Woodward, is a pretty neat agreeable Man . . . He desir'd (deserved?) my Custom as much as any Binder I know in London, and had I not been pre-ingag'd, had bound all my *Folio* Books.'

Mr H. R. Plomer, in his *Dictionary of Booksellers and Printers*, 1668-1725, has two entries under Woodward. He is relying on Dunton for his first entry: 'Woodward (), bookbinder in London, c. 1680-95 (?)', and on the *Term Catalogues* for the second entry: 'Woodward (James), bookseller in London, (1) (a) St. Christopher's Alley, Threadneedle Street, near St. Christopher's Church, (b) St. Christopher's Churchyard, behind the Royal Exchange, 1707-9; (2) Scalding Alley, near the Royal Exchange. 1707-23.'

Mr Plomer clearly thought that he was here dealing with two

distinct persons. He would have been confirmed in that opinion if he had noticed that Dunton gives the binder's Christian name as John. The trade-stamp in the book now presented to the Museum by Mr Cockerell does something more than give us for the first time the name of a 'sombre' binder. It enables us to correct John Dunton and to adjust and amplify the details given by Mr Plomer. It is evident that James Woodward, like some of the others who bound for Dunton, began as a bookbinder, and developed into a bookseller, with a continuous career through the later years of the seventeenth century to about the end of the first quarter of the eighteenth century.

H. THOMAS.

56. A CHARTER OF WILLIAM II TO BATTLE ABBEY,
A.D. 1094.

WHEN, on 5 September 1174, many of the muniments of Christ Church, Canterbury, perished by fire, Prior Odo could devise no better remedy than to pray Henry II at the Council at Woodstock (1175) to renew the charters on the model of those of Battle Abbey. To Woodstock came also delegates from Battle, summoned thither to elect a new abbot and to produce their privileges in connexion with Odo's petition. Both Christ Church and Battle were perpetually struggling to preserve or secure exemption from episcopal jurisdiction. Odo, for all his protested ignorance of the law, appeared before the Council as the champion of the former house and left it as abbot of the latter.¹ Students will recall that Christ Church was already the home of many forged documents, of which one crop had sprung up soon after an earlier fire in 1067.² This is not the place to inquire whether the Canterbury monks had seen in the second conflagration an opportunity to supply themselves with deeds more likely to further their pretensions than the old, nor even to consider whether the new abbot introduced the monks of Battle to practices which moved a later Archdeacon of Canterbury to exclaim to the Pope: 'Pater sancte, non est aliqua falsificatio quae

¹ *Chronicon de Bello* (Anglia Christiana Soc., 1846), pp. 148 sqq., 173.

² The precise date to be assigned to the forged papal letters is in controversy (cf. Z. N. Brooke, *Engl. Church and Papacy*, pp. 120 sqq.).

in ecclesia Cantuariensi non sit perpetrata.¹ Suffice it to remark that, unless the story of the events at Woodstock is a fable, no doubts can be entertained that Battle Abbey in the twelfth century was universally acknowledged to possess evidences which conferred upon it exceptionally favourable rights and immunities.

According to the two chartularies compiled in the next century, now in the Huntington Library and at Lincoln's Inn respectively, these evidences consisted of 14 charters of William I, the founder, and 9 of his successor,² not to mention 38 of Henry I. The volume at Lincoln's Inn also reveals that before the end of the thirteenth century the monks had themselves grown uneasy over some of their early grants, the word 'dubium' appearing by way of comment against one charter of the Conqueror and five of Henry I. Since the middle of the last century a succession of scholars, in books and periodicals too numerous to mention, including the present publication (vol. xi, pp. 73-6), has cast doubt upon one after another of these documents. Indeed, of the six so-called original Battle deeds of the first two Norman kings hitherto known³ not one is above suspicion. When, therefore, a charter (now Egerton Ch. 2211) which purports to be a confirmation by William II of all previous grants to the abbey makes its appearance, it is to be greeted with cautious reserve; nor, in the absence of a single unquestioned specimen, is any positive assertion of authenticity to be expected.

In the new charter, after an allusion to the vow and victory of his father, William II grants that the 'church with the *leuga* lying about it be free and quit from every custom of earthly service, and from all subjection to and exaction of bishops and the domination of all persons whatsoever, as is Christ Church, Canterbury'. He also confirms to the abbey the manor of Wye with its members, Alciston, Limps-

¹ Gervase of Canterbury (Rolls ser.), ii, p. 132. The tale (*ibid.*, p. 131) of St. Thomas of Canterbury's charter throws some light on the methods of monastic forgers.

² If the deeds (nos. 58, 59, 401) in Davis's *Regesta Regum Anglo-Normannorum* relating to the church of St. Olave, Exeter, be added, the totals become 16 and 10 respectively. This church had been made over to the Priory of St. Nicholas, Exeter.

³ Harl. Ch. 83 A.12, Cotton Ch. xvi.28, Add. Ch. 70980 and Cotton MS. Augustus ii.53 in the British Museum; Ancient Deeds, B 12623 at the Public Record Office; a fragmentary deed in the Huntington Library.

field, Brightwalton, Crowmarsh, Hooe, and the churches of Reading, St. Olave in Exeter and Cullompton, all granted by the Conqueror, as well as his own gift of Bromham, 'quod illi patris mei precepto dedi'. All, he commands, shall be free and quit of all custom and exaction of earthly service, with sac and soc, and toll and team, and infangthief, and geld and scot, and hidage and Danegeld, and bridge-work and castle-work and park-work, and enclosures and host-service, and all aids and shires and hundreds, and wardpenny and lastage, and *latrocinium* and *murdrum*, and treasure-trove and warren, and all other things 'as the charter [*in the singular, be it noted*] of my father testifies'.

The date to be assigned to the transaction is demonstrated by the witnesses. On 11 February 1094 William II, who had lain at Hastings since Candlemas awaiting a favourable wind to sail for Normandy, was present at the dedication of the abbey-church of Battle.¹ The moment was one eminently appropriate for a general charter of confirmation, for, as Professor V. H. Galbraith has shown,² it was not until this solemn ceremony that the actual foundation-charters of several monasteries established in the eleventh and twelfth centuries came to be executed. It seems impossible to prove that the three laymen who attest with the King, Henry de Newburgh (or de Beaumont), Earl of Warwick, Roger Bigod and Roger the Poitevin, accompanied their master to Battle, or were even members of the host assembled at Hastings, though the last-named undoubtedly took part in the ensuing campaign;³ but all were active at the time and had interests on both sides of the Channel. Of the ecclesiastics, five, the Bishops of Chichester, Durham, Bath, Salisbury and Winchester, are stated by the Battle Abbey Chronicle to have attended.⁴ The presence of the sixth bishop, Herbert de Losinga, is recorded by many writers.⁵ Admittedly no authority places the transfer of

¹ Earle and Plummer, *Two Saxon Chronicles*, i, p. 229.

² *Cambridge Hist. Journ.*, iv, pp. 205-22.

³ Henry of Huntingdon (Rolls ser.), p. 217.

⁴ *Chronicon de Bello*, p. 41. The lowly position of Walkelin of Winchester is to be observed. One of the arguments urged against another Battle deed is that a Bishop of Chichester attests before Walkelin (*Downside Review*, I, 1932, p. 432).

⁵ E.g. The Saxon Chronicle (Earle and Plummer, *loc. cit.*); Simeon of Durham (Rolls ser.), ii, p. 223.

his see from Thetford to Norwich earlier than 9 April 1094,¹ two months after the gathering at Battle; but it would be rash to assert that Herbert had not begun to style himself Bishop of Norwich in February. So far as the witnesses are concerned, this charter is in other respects at once different from, and superior to, the alternative evidence. The Chronicle names no laymen and adds Roger of Coutances and Gundulf of Rochester to the company of bishops, erring in the Christian name of the former (Ralph). The deed exhibited at the Public Record Office, a document professedly drawn up at the dedication, contains an identical list of witnesses with the same mistake, thus suggesting some connexion between itself and the Chronicle.

With the charter (Pl. XLIII), which measures $11\frac{3}{8}$ inches by $14\frac{1}{4}$ inches, is a varnished seal of reddish-brown wax, once pendent from a silk cord (Pl. XLIV *a*, *b*). It is not from the matrix which produced the impressions exhibited in the Manuscript Saloon at the British Museum² and figured in Wyon's *Great Seals of England*, pl. ii, nos. 15, 16.³ In composition (the presence of particles of vermillion in the wax) and certain details it appears to resemble the fragment appended to the deed at the Public Record Office, which, although differing from the recognized Great Seal of William II, is nevertheless regarded as genuine.⁴ Since the method of attachment in the case of our seal was abnormal, its authenticity seems doubtful. In fact, a reason for suspecting that it may be a later addition will be suggested below.

Although entered in both the chartularies (with one verbal difference in the Huntington MS., and others, of no significance, in that at Lincoln's Inn), Egerton Ch. 2211, largely owing to the fact that it was never submitted for royal confirmation, does not appear in Davis's *Regesta Regum Anglo-Normannorum* and has hitherto been unknown. The motive that led the monks to neglect the charter is not far to seek. When they invited Edward II and his successors to

¹ Barth. de Cotton, *Hist. Anglicana* (Rolls ser.), p. 54; *Flores Historiarum* (Rolls ser.), ii, p. 26; cf. Freeman, *William Rufus*, ii, pp. 568-70.

² Case v, no. 6. The charter is the property of Eton College.

³ A cast from this impression (at Durham Cathedral) is also exhibited in the Manuscript Saloon.

⁴ *Cat. of MSS. in Museum at P.R.O.*, 1933, p. 6.

ratify the documentary proofs of the founder's pious munificence, they naturally proffered Harl. Ch. 83 A. 12,¹ Cotton Ch. xvi. 28² and the like,³ which purported to bestow on the abbey all that could be claimed by the present deed and much else besides—the right of the church to afford sanctuary to criminals, the right of the abbot at any time to reprieve a thief from the gallows, or to take a few deer on his way through the forests. As for Bromham, Cotton MS. Augustus ii. 53⁴ was selected because it not only bore witness to William II's gift of the manor, but also armed the tenants with the unusual right of trading free of toll throughout England. Comparative sobriety of claim and language, however much it may explain non-ratification and even tend to predispose us in favour of the new charter, does not, it must be confessed, prove much.⁵ Add. Ch. 70980 seems never to have been confirmed, a note in the Huntington register explaining 'hic non continetur in confirmacione Regis Edwardi filii Regis Edwardi, quia comprehenditur in secunda sequenti' [a lost Cotton charter; Davis, no. 262]. Yet Add. Ch. 70980 is undoubtedly spurious.⁶

The strongest, and perhaps the only unexceptionable, plea that can be advanced on behalf of Egerton Ch. 2211 is its appearance.⁷ The charter is written in what strikes the eye as a typical, unforced

¹ Davis, no. 62.

² *Ibid.*, no. 261.

³ E.g., *ibid.*, no. 263. This deed is recorded in both the chartularies.

⁴ *Ibid.*, no. 290.

⁵ The merits of the claim to exemption have been discussed in *Downside Review*, I, pp. 218–25. The territorial gifts of the Conqueror, as the monks were well aware (cf. *Chron. de Bello*, pp. 10, 17), could be verified by reference to Domesday.

⁶ Cf. *B.M.Q.*, xi, p. 74. The existence of several charters in much the same terms may have been due less to fraudulent intent than to the desire of the monks in the twelfth century to have evidences of title to their outlying properties on the spot as well as in the abbey (cf. *Chron. de Bello*, pp. 165–6).

⁷ Professor Galbraith, who has been kind enough to read the article, has suggested other somewhat disquieting features, such as the silence of the charter regarding the occasion on which it was executed, and the failure to mention another grant presumably made on the day of dedication (the dubious Anc. Deeds, B 12623 specifies nine East Anglian churches then bestowed by the King on the abbey, and the gift is recorded in greater detail in the Chronicle) or to accord to Henricus de Waruic his title of 'comes'. The second point is, however, ambiguous, since a forger would be likely to add rather than suppress information.

book-hand of the end of the eleventh century. Although the hand, no less than the phraseology, smacks of the monkish scriptorium rather than the royal chancery, neither, as Dr. Salter has pointed out,¹ need occasion misgiving. Nor is this all that requires to be said on the score of handwriting. Palaeographically, the other so-called original charters of William I and William II fall into two groups. One, consisting of Harl. Ch. 83 A. 12, Add. Ch. 70980 and Cotton MS. Aug. ii 53, is linked to the Battle Abbey Chronicle by resemblance of script, unmistakable in the first two deeds, less evident in the third. The other three charters (Cotton Ch. xvi. 28, Anc. Deeds, B 12623 and the Huntington fragment) are in hands of an official type which fail to carry conviction. The handwriting of Egerton Ch. 2211 has no affinities with either group. The Harley charter, moreover, is allied to the Chronicle by a remarkable identity of expression;² and it is difficult to avoid the conclusion that this charter and the other members of its group are a series of *pièces justificatives* for the Chronicle, which was probably composed during the abbacy of Odo (1175-1200).³ As has already been shown, connexion between the second group and the Chronicle can at least be made out in the case of Ancient Deeds, B 12623. To say that Egerton Ch. 2211 is entirely free from the taint of the fraudulent Battle tradition is to urge not a little in its favour. Even the forms of the place-names suggest independence both of the other charters and of the Chronicle. Thus Reading is 'Readingas' and not the 'Radingis' of the others, Crowmarsh is 'Craumersc' and not 'Craumareis', and so on.

If it is to be claimed that Egerton Ch. 2211 may be an original charter of William II—and more, the earliest genuine Battle deed now known to survive—what of the seal? The document will be

¹ *Early Oxford Charters*, no. 28.

² The passage in *Chron. de Bello*, pp. 23-4, '*Huic ergo ecclesiae sancti Martini de Bello . . . si forte supervenerit*', for example, should be compared with the first dispositive clause of the charter.

³ Davis, in *Engl. Hist. Rev.*, xxix, pp. 426-34, while assigning both parts of the Chronicle to a date not earlier than 1176, considered that the forged charters were produced piecemeal to meet the exigencies of successive law-suits in the reigns of Stephen and Henry II.

found to display most of the essential features of the diploma, a type of instrument in which the attesting crosses of the witnesses served the purpose later fulfilled by seals. Though debased in form, it is scarcely more corrupt than other documents produced at about the same time and upon a very similar occasion, the ceremonious endowment of a house of religion.¹ Accept the charter as a diploma, and we may leave the seal without attempting to decide whether it is the addition of a forger, possibly of the twelfth century, ignorant of the character of the deed with which he was tampering. Should this explanation be rejected, the evidence of the handwriting remains. At the worst Egerton Charter 2211, it is submitted, is a contemporary statement of the claims of the monks of Battle, a statement earlier by three-quarters of a century than any other known writing of the abbey.

A. J. COLLINS.

57. MANUSCRIPTS OF THE ROYAL HISTORICAL SOCIETY.

CONFRONTED by reduced accommodation following the removal of their head-quarters from Bloomsbury to Chelsea, the Council of the Royal Historical Society has transferred its collection of manuscripts to the British Museum, where they are now numbered Additional MSS. 45122-36, and Additional Charters 71110-247. Acquired by the Society at various times from different sources, by bequest, gift, and purchase, they are necessarily of a miscellaneous character, and lack of space prevents us from doing more here than enumerating the principal items which they include.

A large part of the donation consists of charters, and of these specially noteworthy are some hundred deeds which were purchased by the Society from Mr H. O. N. Shaw (now Add. Ch. 71110-205) and a smaller collection made by Mr F. Bickley (Add. Ch. 71206-15). The former relate mainly to lands in Writtle and Roxwell in Essex, and to the family of Bramston, important landowners there, but they are distinguished chiefly for the unusually fine seals which many have appended. The Bickley deeds, though but ten in

¹ On the whole subject see Galbraith, *loc. cit.*

number, are for the most part earlier in date and individually more important. The most valuable, perhaps, are a small group of Northamptonshire deeds, including the grant, *c.* 1145, by Arnulf, Prior, and the Convent of St. Andrew's, Northampton, to Earl Simon, of the site in Hardingstone on which he desired to build the monastery of St. Mary de la Pré. The earliest known deed relating to the foundation of that house, it has been published in facsimile in the fourth volume of the Northamptonshire Record Society.

Charters also figure largely in a gift to the Royal Historical Society made in 1932 by Mr J. T. Thorpe, and include a collection of eighteen Papal Bulls of Gregory XIII, Clement VIII, Urban VIII, Innocent XII, Benedict XIV, Pius VI, Gregory XVI, and Pius IX, ranging in date from 1574 to 1863 (Add. Ch. 71223-40). From the same source also comes a number of manuscripts relating to naval and maritime history, viz., log-books of H.M.S. *Revenge* under Sir John Gore, 1806-7 (Add. MS. 45126); of H.M.S. *Sans Pareil* (1795-7), a member of Lord Bridport's fleet in the action off Groix, 23 June 1795, which cleared the way for the French royalist expedition to Quiberon Bay (Add. MS. 45125); of H.M.S. *St Albans* (1780-3), which was with Hood at Barbadoes and took part in his attempt to relieve St. Kitts, 25 January 1782 (Add. MS. 45124 A-C); and finally of the East India Company's ship, *Dorsetshire*, in an adventurous voyage to China in 1817, during the course of which it experienced mutiny, fire, and an attack by a pirate sampan at Whampoa (Add. MS. 45127). Of a different interest are a number of leaves from an account-book of Francis Kynnesman, mercer, of Duke Street, St. James's, recording purchases made, among others, by William III and his Queen, the Duke of Ormonde, and the Earl of Rochester (Add. MS. 45122).

Lastly, at some date before 1891, the Baron Bozonshevsky presented to the Society a collection of foreign documents which are now to form part of the Museum's collections. They include letters-patent, with sign-manual, of Henry IV of France and Stanislaus Augustus, King of Poland, a manuscript plan of Moscow made in 1812, and letters of the Empress Maria Theresa, and of many German reigning dukes of the eighteenth century. B. SCHOFIELD.

58. MEMBRA DISIECTA.

British Museum, Cotton Tiberius A. ii + Cotton Claudius A. iii, ff. 2-7, 7 + Cotton Faustina B. vi, Pt. I, ff. 95, 98-100.*

THE Tiberius manuscript is the famous and beautiful copy of the gospels which King Æthelstan gave to Christ Church, Canterbury, and which is traditionally, but very doubtfully, the coronation book of the Kings of England. Eleven blank leaves, eight of which were an original part of the manuscript, were used in the eleventh and twelfth centuries to enter Christ Church charters and papal letters, and were later cut out, presumably by Cotton, and bound up separately in the volumes Claudius A. iii and Faustina B. vi.¹ The collation of Tiberius can no longer be ascertained because the sheets were divided and the leaves inlaid after the manuscript had been slightly damaged in the fire of 1731, but enough other evidence remains to assign three of the four separated fragments to their original positions.

1. Faustina B. vi, Pt. I, f. 95, originally a leaf between the first and second gospels. It contains two papal letters (s. XII in.), the first of which, from Boniface to Archbishop Justus, begins imperfectly *animum ad uerę* (= N.E.S.A. Hamilton, *Willelmi Malmesbiriensis Gesta Pontificum*, Rolls Series 52, 1870, p. 48, l. 2). The first five lines of the letter remain on f. 73b of Tiberius which ends *quoque regis*.
2. Claudius A. iii, ff. 7, 7*, originally leaves between the second and third gospels. They contain four papal letters (s. XI-XII). GELIVM LVCAM is pencilled in large capitals at the head of the recto of f. 7. The beginning of the sentence INCIPIT EVAN is on f. 111b of Tiberius at the bottom.
3. Faustina B. vi, Pt. I, ff. 98-100, three leaves containing papal documents (s. XII in.), once at the end of the Tiberius MS., but, as the difference in ruling and quality of parchment show, not an original part of the manuscript. They have a marked pattern of wormholes which is seen also in Tiberius A. ii, ff. 213-218.

¹ Before 1621. In the 1621 Cotton catalogue in Harley 6018 Tiberius is no. 6 and Claudius no. 7.

4. Claudius A. iii, ff. 2–6, five originally adjacent leaves containing pre-Conquest charters in Latin and Old English. A horizontal ruled line, 40 mm. long and designed for a running title, appears at the head of each leaf as on each leaf of the gospels in Tiberius A. ii. The presence of this line, the measurements and the ruling show, conclusively, that these leaves are from Tiberius A. ii. Their original position was probably between the third and fourth gospels.¹

St. John's, Oxford, 17 + British Museum, Cotton Nero C. vii, ff. 80–84.

St. John's 17, from the Abbey of Thorney, containing Bede, Helperic, Abbo, Gerbert, &c., is the most important and the finest of the older English scientific manuscripts. Written in 1109–10 (see ff. 3^b, 30), very probably at Thorney, where it certainly was a few years later, it belonged in the sixteenth century to Robert Talbot, who added some marginal notes and lent it to Leland,² and in the early seventeenth century to Hugh Wicksteed, Merchant Taylor, who gave it to St. John's. Later it was borrowed by Cotton, who evidently coveted it, and from whom it was wrested only at Laud's urgent entreaty.³ It is difficult not to relate Cotton's temporary possession of the manuscript to the fact that five leaves have been torn out between ff. 143 and 144 and now form part of the Cotton collection. These leaves contain the greater part of the still unprinted local annals of Thorney written in the margin of a table of years. F. 143^b of St. John's 17 ends with the year 960 and f. 144 begins with the year 1422. The table for the intervening years, 961 to 1421, is in Nero C. vii. The marginal annals to 1111 are mainly in one hand, which occurs in corrections and notes throughout the St. John's MS. and is nearly contemporary with the text hand. There are some notices of Thorney events elsewhere in St. John's 17, but in the part of the

¹ Claudius A. iii, f. 6 *b* contains a contemporary charter from Edward the Confessor to Christ Church (printed by Kemble in *Codex dipl. ævi saxonici*, no. 896) in which it is said that the King granted it at the altar with his own hand on this gospel book, . . . *7 þe þisne cwyde æfre arwende. þe ic mid minre agenre hand on þissere cristes bēc criste betæhte on uppan cristes weofod. drihten fordo hine á on ecnesse. amen.*

² Leland, *De Rebus Britannicis Collectanea*, 2nd ed. 1770, iv. 97.

³ Cotton Julius C. iii, f. 232, Laud to Cotton, Nov. 22nd, 1623.

table of years still in the main manuscript the only local notices are of the early sixteenth century and relate to Oxford, e.g. to the foundation of Cardinal College. This fact and the occurrence at the head of ff. 72^b and 73^b of Gascoigne's invocation ·· IHC ·· maria ·· (for which see the description below of Harley 1924) make it probable that the manuscript was transferred from Thorney to Oxford in the later middle ages.¹

British Museum, Cotton Tiberius C. i, ff. 2-42 + Harley 3667.

These two fragments of a handsome scientific manuscript were written at Peterborough in or soon after 1122 and perhaps formed part of A. ii in the fourteenth-century *Matricularium*.² *Tiberius* consists of five quires, of which the two first are signed VI and VII, and Harley of one quire of ten leaves signed XXI. The script is the same throughout both fragments and there is the same style of decoration in green, purple, and red. Harley and the first quire of *Tiberius* contain 43 long lines to a page. The scanty Peterborough annals (Harley ff. 1, 2), edited by F. Liebermann, *Ungedruckte Anglo-Normannische Geschichtsquellen*, 1879, p. 13, are in the main hand to 1122. The fragments have much in common with St John's 17 (see above) from the neighbouring abbey of Thorney, notably a wheel calendar (*Tiberius*, f. 9: St. John's, f. 34), Byrhtferth's diagram (Harley, f. 8)³ and the treatise ascribed to Abbo of Fleury beginning *Studiosis astrologie* (Harley, f. 8b)⁴.

Bodleian, Laud Misc. 509 + British Museum, Cotton Vespasian D. xxi, ff. 18-40.

Laud 509 contains the Pentateuch and some other pieces in Old

¹ Among notes on this manuscript in the library of St John's is one by W. H. Stevenson pointing out that the addition to the calendar at 29 December, *Hic super astra pius consendit pastor ebrulfus*, is in the hand of Ordericus Vitalis, the historian and monk of St Evroult. Ordericus stayed at Croyland, in the near neighbourhood of Thorney, about the year 1115 (see *D.N.B.*).

² M. R. James, *List of manuscripts formerly in Peterborough Abbey Library*, Supplement to the Bibliographical Society's Transactions no. 5, 1926, pp. 16, 34.

³ This copy is not noticed by Ch. Singer in his account of the diagram in *Bodleian Quarterly Record*, vol. ii, 1917, pp. 47-51.

⁴ This copy is not noticed by A. van de Vyver, 'Les Œuvres inédites d'Abbon de Fleury' in *Revue Bénédictine*, 47, 1935, pp. 140-50.

English, and Vespasian D. xxi a life of St Guthlac in Old English. The format, the number of writing lines, and, as Wanley¹ noticed, the script are the same in both manuscripts. Collation and examination of the pricking show that the leaves in Vespasian were formerly at the end of Laud, the last two leaves of Laud (ff. 140, 141) and ff. 22 and 23 of Vespasian having been originally bifolia which formed the two outer sheets of a quire of eight leaves, now divided so that the first two leaves are in Laud and the last six in Vespasian (ff. 18–23). The complete manuscript was once in the Royal collection. The old Royal number, 'No. 159', is still legible on f. 2 of Laud and the volume is entered in the Royal catalogue of 1542 as 'the Pentatuik and Saints Lyues', a title which is not applicable to Laud in its present state. Laud was afterwards owned by Cotton and still retains its Cottonian table of contents. It is no. 81 in the 1621 Cotton catalogue in Harley 6018, where Vespasian is part of no. 80: against the entry Cotton wrote 'Mr Lylle', indicating that the volume had been sent to William Lisle, the first editor of the Old English Pentateuch.² Lisle seems to have retained it, until it passed, with other of his manuscripts, to Archbishop Laud, and so, in 1639, to the Bodleian.

British Museum Harley 1924 + Bodleian, Digby 41, ff. 91, 91, 92, 101.*

Harley 1924 is a twelfth-century octavo copy of Bede's *Vita Cuthberti*. The only marks of provenance are the letter D on f. 1 and the title, apparently in a Durham librarian's hand, 'Liber de uita et miraculis sancti cuthberti', but the book is not identifiable in the Durham catalogues. The Digby leaves (two bifolia: unruled end-leaves) are evidently from Durham since they contain, *inter alia*, a twelfth-century list of Durham relics (f. 92^b) and a late note of the translation of St Cuthbert in 1104 (f. 91^b). The original unity of the two manuscripts is assured by the shape and position of a rust hole and stain from the nail of a former binding which appears on each

¹ *Catalogus* in Hicke's *Thesaurus*, 1705, p. 245.

² Lisle borrowed Cotton Claudius B. iv and Laud Misc. 509. His letter to Cotton in Cotton Julius C. iii, f. 244, announces the return of the former.

of the Digby leaves and on the last three leaves (ff. 70–2) of Harley 1924, and by the occurrence in both parts of notes in the hand of Thomas Gascoigne (1403–58), one of which, on f. 101 of the Digby MS., is signed ‘T. gascoigne’. I am indebted to Mr R. A. B. Mynors for pointing out that the invocation ∴ IHC ∴ maria ∴, which occurs, with variations, at the head of many pages, is in the form characteristic of Gascoigne and for the suggestion that the book may have belonged to the library of Durham College, Oxford, to which Gascoigne had access.

British Museum, Burney 246, 285, 295, 341, 344, 357.

These six small volumes, all of the same format, but written at various dates in the middle and second half of the twelfth century, are detached portions of one volume of 122 leaves, belonging to Thame Abbey, and, after the dissolution, to William Forrest, the catholic priest and poet, who is said to have become vicar of Bledlow, near Thame, in 1556.¹ The present uniform bindings are of the early nineteenth century. The fragments can be identified with the help of an old table of contents (s. XIII) on f. 24b of MS. 357, to which further details were added in s. XVII. I have abbreviated the additions and indicated them by means of italics.

‘Liber sancte marie de Thama in quo continentur hec. scilicet.

Hugo de X preceptis [357, ff. 17–24]

Anselmus de fermentato contra Grecos [285, ff. 1–4]

Beda de Conceptione hominis [285, f. 4]

Sententie quedam Amularii de Officiis ecclesiasticis [285, ff. 4^b–12^b]

Sedulius et Prosper Glosati² [246+344]

*Item Anonymus ad Bosonem de Originali peccato*³ . . . Imperf. [357, ff. 5–11^b]

Versus Sigerii de sanctis [357, f. 12, 12^b]

Micho leuita de producendis et breuiandis dictionibus [357, ff. 1, 2]

Hieronimus de 10 (sic) signis ante diem Iudicii etc. [357, ff. 2^b–4]

¹ See *D.N.B.* ‘Liber Guilielmi fforresti’ is on f. 24: the script may be compared with Forrest’s autograph, Royal 18 C. xiii.

² This entry is copied on f. 1 of MS. 246.

³ Anselm, *De conceptu uirginali*.

De eruptione diluuii [357, ff. 13-15]
Pars Officii in festo S. Iuliani Confessoris [357, f. 16^b]
De sentiis diuine pagine . . . etc. [295, ff. 3-10^b]
B. Augustini Sermo de Incarnacione [295, ff. 1^b-2^b]
Liber Iuliani pomerii imperf. [341, ff. 1-16^b]
Anon. de 8 Beatitudinibus etc. [341, ff. 17-24^b]
Qui hunc Fraude abstulerit uel deposuerit anathema sit.'

NEIL R. KER.

59. THE BROCKLEBANK BEQUEST.

FOR a number of years the late Mrs Brocklebank, who died on May 15th, 1937, had gathered together from all sources photographs of the portraits of members of the reigning houses of Europe from the fifteenth century, or occasionally earlier, to the date of her death. Begun on a small scale over thirty years ago with the object of explaining and illustrating for her grand-children, when they visited her villa in Florence, the history of the Medici family, the scope of the collection naturally extended with the ramifications of the Florentine House to those of France and Spain, till it comprised nearly all the European dynasties. With the object of explaining the descent and alliances of the royalties whose portraits she collected Mrs Brocklebank prepared elaborate genealogies. The persons in the genealogies of whom she possessed portraits are visibly marked on the genealogies so that these form a sort of index to the volumes of reproductions.

These reproductions are contained in 60 vellum-covered volumes and amount to some 4,000. Their arrangement is not very systematic, but as there is, in addition to the references from the genealogies, also an elaborate alphabetical index, the portrait of any person can be readily found. The series begin with five volumes of the Medici family, Mrs Brocklebank's first interest, and these form a most invaluable iconography, containing as they do a number of photographs of portraits in the Uffizi and the Pitti which were specially taken. They form a useful supplement to a volume of engraved portraits of the Medici collected by J. T. Simes which was acquired for the Department in 1914. There follow four volumes of

portraits of other Italian ruling families and 19 volumes of French portraits. These include, as well as the Valois and Bourbons, a large number of personages of the French court, in the sixteenth century in particular, and in this respect rather go outside the limits which Mrs Brocklebank set for herself. These limits did not however in any case exclude royal mistresses or their progeny, and it was perhaps in this way that so many of the French nobility first gained admittance. There are seven volumes of English royal portraits, one of Burgundy, eight of the Hapsburgs (including the Spanish Hapsburgs), two of Savoy, one of the Spanish Bourbons, and two of the Bourbon-Orléans family, and the collection concludes with sixteen volumes of the lesser European dynasties and a certain number of other non-royal portraits.

Mrs Brocklebank slipped the photographs into slots in the pages of the albums, which she had specially made for the purpose in Florence. This method of attachment was obviously unsuitable in the case of a collection which was to be handled by the public and, as it was not proposed to add to the series or to alter its arrangement, they are now in process of being pasted on to the pages. Mrs Brocklebank also made annotations on slips of paper attached to the photographs, in many cases of interest but occasionally redundant. All this material has had to be gone through and instructions given for its permanent arrangement. This and the pasting-in of the photographs in the albums has necessarily been a lengthy process, but about half is now completed and the entire collection should be ready within another two months. Before that time it is not possible to ensure that any single volume will be available for study at any given moment, though the collection will be made accessible as far as possible.

A. E. POPHAM.

60. A ROCK-CRYSTAL ENAMELLED RELIQUARY.

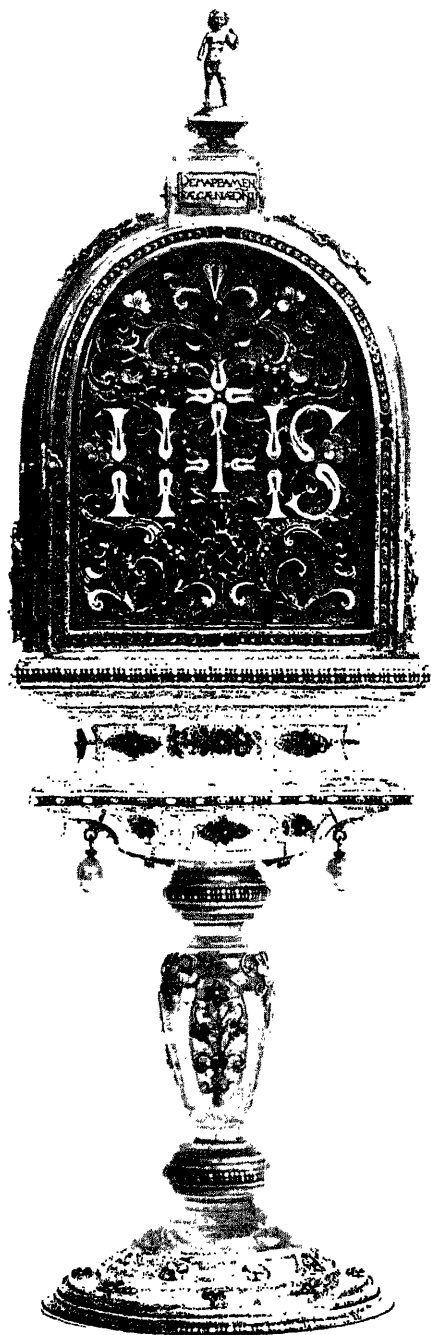
THE magnificent reliquary (Pl. XLIV*c*) now to be described was offered for sale at Christie's in April of this year at the time of the dispersal of the collection of Mr George Durlacher. It was generously ceded at cost price for the benefit of the Museum by the purchaser, Mr Lionel Harris of the Spanish Art Gallery, to the



a



b



c

XLIV. *a, b*, SEAL OF THE BATTLE ABBEY CHARTER.
c, CRYSTAL RELIQUARY GIVEN BY THE NATIONAL
 ART-COLLECTIONS FUND



XLV. EGYPTIAN LIMESTONE STELE OF THE
MIDDLE KINGDOM

National Art-Collections Fund, by whom it was presented to the nation through the Cochrane Trust.

The reliquary, which is 10·5 in. high, is of rock-crystal with gold mounts enamelled in various colours. The receptacle for the relics is an arched structure on an oblong pedestal with incurved sides, and gold pierced conventional scrollwork in coloured enamels on the convex edges and on the sides of the pedestal. A door opens on one face to admit of the insertion of an inner reliquary. The frame of the door and the edges of the pedestal are enamelled. On the bottom of the pedestal are two pendent pearls, one on each side of the junction of the upper part with a baluster stem and circular moulded base, each with enamel ornament similar to that seen above. The inner reliquary is of gold, with elaborate enamelled openwork floral scrolls, masks, and fruit. Across the middle are the name *MARI* on one face and on the other *IHS* in white enamel with a gold pattern reserved on the letters. The whole is surmounted by a crystal block, having on two sides a conventional gold enamelled pattern, and on the other two gold bands with legends in black enamel, *DE MAPPA MENSÆ CÆNÆ DÑI* and *DE PEPLO: B. MARIÆ VIRGINIS* respectively, a reference to the contents of the reliquary, fragments of the cloth from the table of the Last Supper and of the Virgin's robe. Above, on a smaller pedestal with enamelled ornament, stands a nude figure of a youth with his left arm bent upwards towards the shoulder, and the right by his side, with the hand in front.

We have here a splendid and characteristic example of the sixteenth-century jeweller's art. The purpose is religious, but the resemblance is unmistakable to contemporary secular standing cups and other objects, especially perhaps in the charming figure of the nude boy at the top and by the baluster stem and base. As to the style and ornament the closest analogies are with jewels of Italian origin, of which examples may be seen in the King Edward VII Gallery; but caution has to be observed in placing Renaissance jewellery, and a Spanish provenance is not to be excluded.

Reliquaries with inscriptions describing relics connected with the Passion are not uncommon. Two medieval reliquaries in the collection, one given by the late Mr George Salting, another in the

Waddesdon Bequest (no. 67), were made to contain a thorn from the Crown of Thorns. Part of the clothing of the Virgin is mentioned in a document of 1112 with other Passion relics '... magnificum philacterium . . . in quo de camisa Matris Virginis et de spongia ori Salvatoris illata et de cruce ipsius continetur' (Gay, *Gloss. Arch.* ii, p. 294).

A. B. TONNOCHY.

61. AN EGYPTIAN STELE AND OTHER ANTIQUITIES.

MR SIDNEY L. BERNSTEIN has generously presented a fine stele of the Middle Kingdom (Pl. XLV), from the tomb of Ānhertnekht, who is called in the inscription by titles which are usually translated 'Count, treasurer of the King of Lower Egypt, sole companion and lector-priest'. The relief, good typical work of the time, shows the man and his wife receiving offerings from their sons.

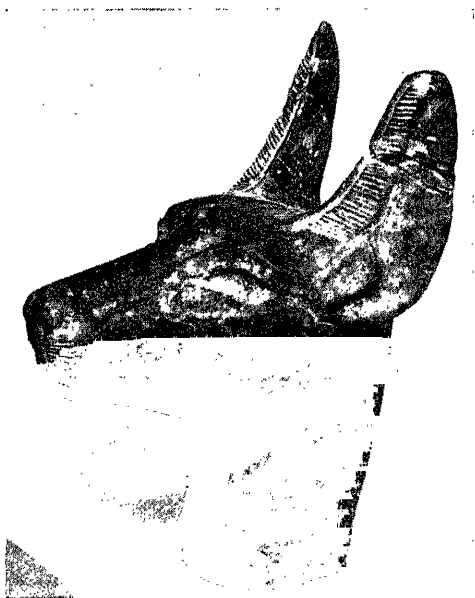
The lapis lazuli head of Anubis (Pl. XLVI *a*) was originally socketed into some other object, perhaps a staff or part of a piece of furniture or a corner of a box. The back of the head is flat, as though intended to be against a plain surface. The ears have been broken and repaired, but otherwise the condition is good and the modelling very pleasing. The eyes, once inset, are now lost. The stone is streaky, and is from an inferior bed of this stone, probably from Badakshan. Presumably it was carved during the late period of dynastic rule.

Owing to the interest of the District Commissioner of Meroe and of the Acting Curator of the Antiquities Service in the matter, the Sudan Government has presented a granite fragment from Jebel Barkal, which belongs to the base of the lion bearing the inscription of Amenophis III, one of a pair presented by Lord Prudhoe in 1835, over a century ago. The fragment was recently discovered, and the inscription was recognized as part, probably, of the original base, to which in fact it joins.

SIDNEY SMITH.

62. OLD BABYLONIAN BRONZES.

RECENT excavations, at the ancient sites Dur-Samsu-iluna, on the Diyala River and Mari in the Jazirah, have produced bronzes of a type previously little known. Some examples of this



a



b



c

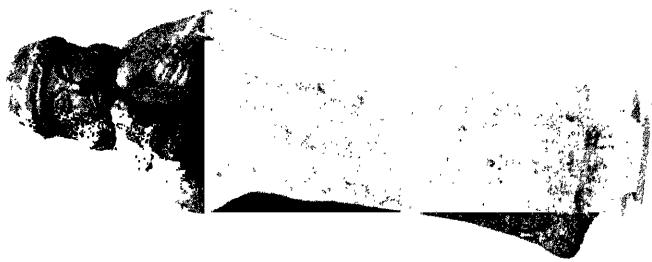


d



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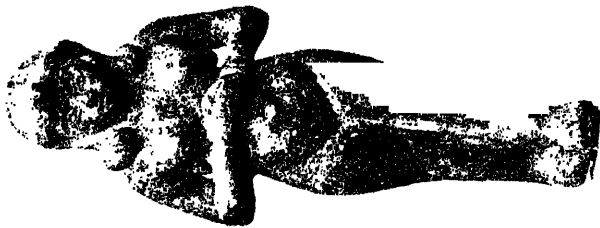
XLVI. *a*, LAPIS LAZULI HEAD OF ANUBIS. *b*, TERRACOTTA HORSEMAN FROM LURISTAN. *c, d, e*, PREHISTORIC PERSIAN POTTERY



a



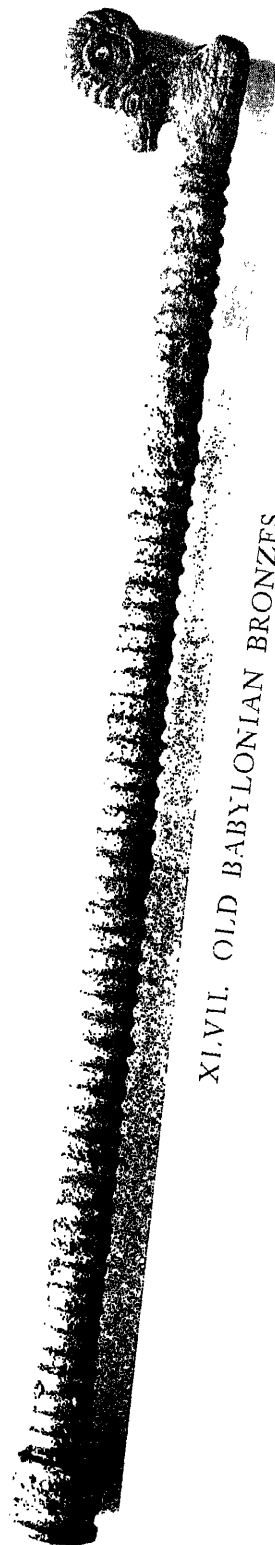
b



c



d



e

XI.VII. OLD BABYLONIAN BRONZES

kind have now been acquired, which must belong to the Larsa period, that is to the century before Babylon under Hammurabi assumed control of the whole country. Recent evidence has turned up at Mari to show that Hammurabi was a contemporary of Shamshi-Adad I,¹ and it is no longer probable that his conquest of the empire can be dated before 1860–1850.² The bronzes may accordingly be dated about 1900 B.C.

The fantastic animal figure (no. 129388, Pl. XLVII *d*) with a lion's body, a serpent's head and long neck, and the claws of a bird of prey, is the *mušruššu*, figured many centuries later on the Ishtar Gate at Babylon. The existence of such a figure in the Old Babylonian period implies that the story of Marduk's combat with the brood of Tiamat was current then, as is probable for other reasons. The figure is socketed to serve as an ornamental head of a staff or something similar; it may have formed part of a throne or some other article of furniture, in which case it was probably one of a pair. Height, 9.5 cm.

The three bronzes representing women show very different types. One (no. 129382, Pl. XLVII *a*) wears a long cloak and carried some unidentifiable objects. Her hair is dressed in the archaic manner, save that apart from the fold over a circlet at the back there are also two locks falling over the shoulders.³ Height, 9.5 cm. The second (no. 129384, Pl. XLVII *b*) also represents a woman bringing offerings, this time in liquid form as she holds a bowl; but she is naked, presumably for ritual reasons. The modelling of the face, once finely executed, is partially spoilt by a gash over the left eye; the hair is dressed in the archaic manner already described. Height, 8 cm. The proportions of this figure are slim and elegant, but those of the third (no. 129383, Pl. XLVII *c*) are heavy and squat, and the figure is in the attitude normally found on terracottas, naked, with hands folded under the breasts; the wig appears to be surmounted by a *uraeus*.⁴ Height, 9 cm.

¹ F. Thureau-Dangin, 'Iasmaḫ-Adad', in *Revue d'Assyriologie*, vol. xxxiv, pp. 137 ff.

² The lowest date previously assigned was 1910–1900; see *Early History of Assyria*, pp. 170, 362.

³ Cf. *Archiv für Orientforschung*, Bd. XII, S. 131, fig. 5.

⁴ On this see *B.M.Q.*, vol. xi, Pl. XXXIII *a* and p. 120, n. 1. This present figure is decisive as to the serpent form.

An enigmatic bronze bar, about 36.5 cm. long, seems to have been found with the female figures (no. 129385, Pl. XLVII*e*). The one end is rectangular, with a break where there may have been some attachment, at the other is a goat's head, while across the length there is a regular series of flutings. No satisfactory explanation of the use of this bar has suggested itself. The most plausible view is perhaps that it is a steelyard.

SIDNEY SMITH.

63. POTTERY FROM PERSIA.

THREE pots of grey ware from Teheran, which probably come from some northern Persian site and may belong to the early 2nd millennium, or even earlier, present points of interest not exemplified hitherto in the collections. One (no. 129390, Pl. XLVI*c*), a large jug with handle, has a rough fluted decoration carried out by hand, not with a comb. Height, 17.5 cm. A similar jug (no. 129391, Pl. XLVI*d*) has a reserved decoration running down the belly of the pot, burnished after the engobe had been wiped off in streaks. Height, 13 cm. The third (no. 129392, Pl. XLVI*e*) has a strap returning from the handle closely resembling the shape of strap-handles on Cypriote pottery of the Late Bronze Age. Height, 10 cm.

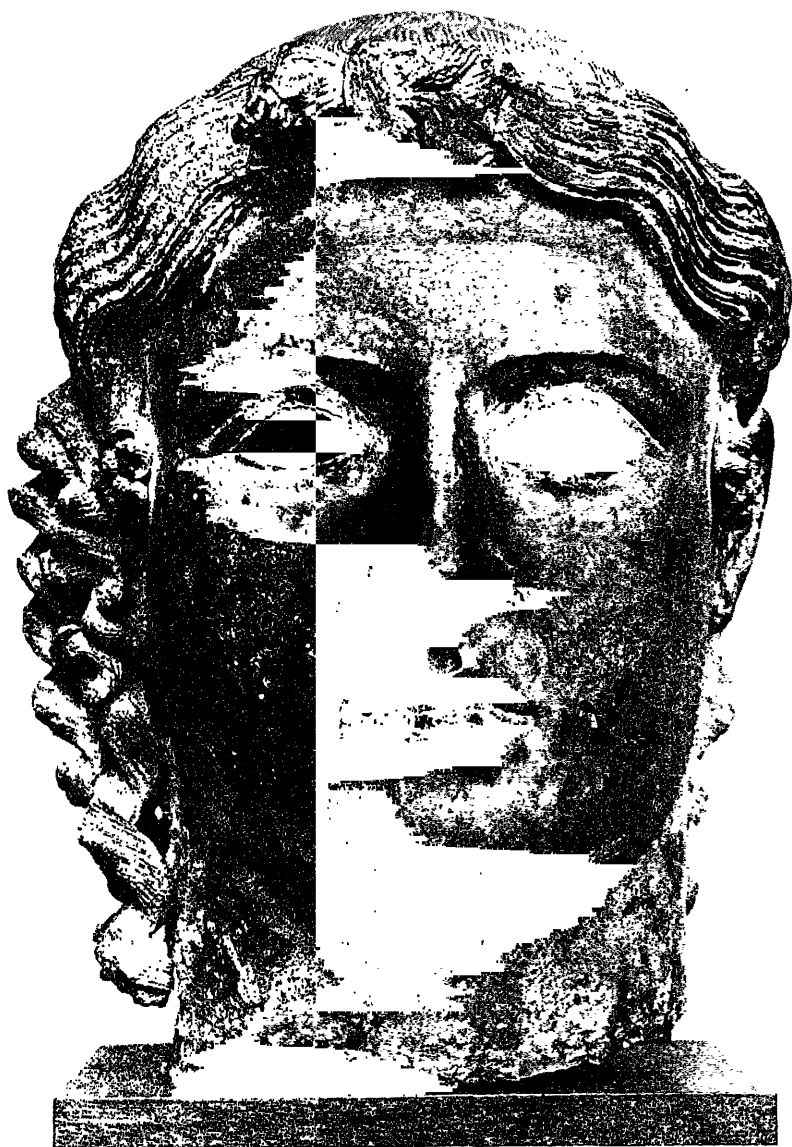
A painted horseman (no. 129389, Pl. XLVI*b*) is said to come from Luristan—a very vague term now. It may well be of the 8th–7th centuries B.C., and resembles slightly figures of the kind from Athens. Height, 12.3 cm. What purpose such figures served is unknown; it is unlikely that they were household objects, so that they may belong to the class vaguely called 'votive figures'. Most probably they were used in magical rituals.

SIDNEY SMITH.

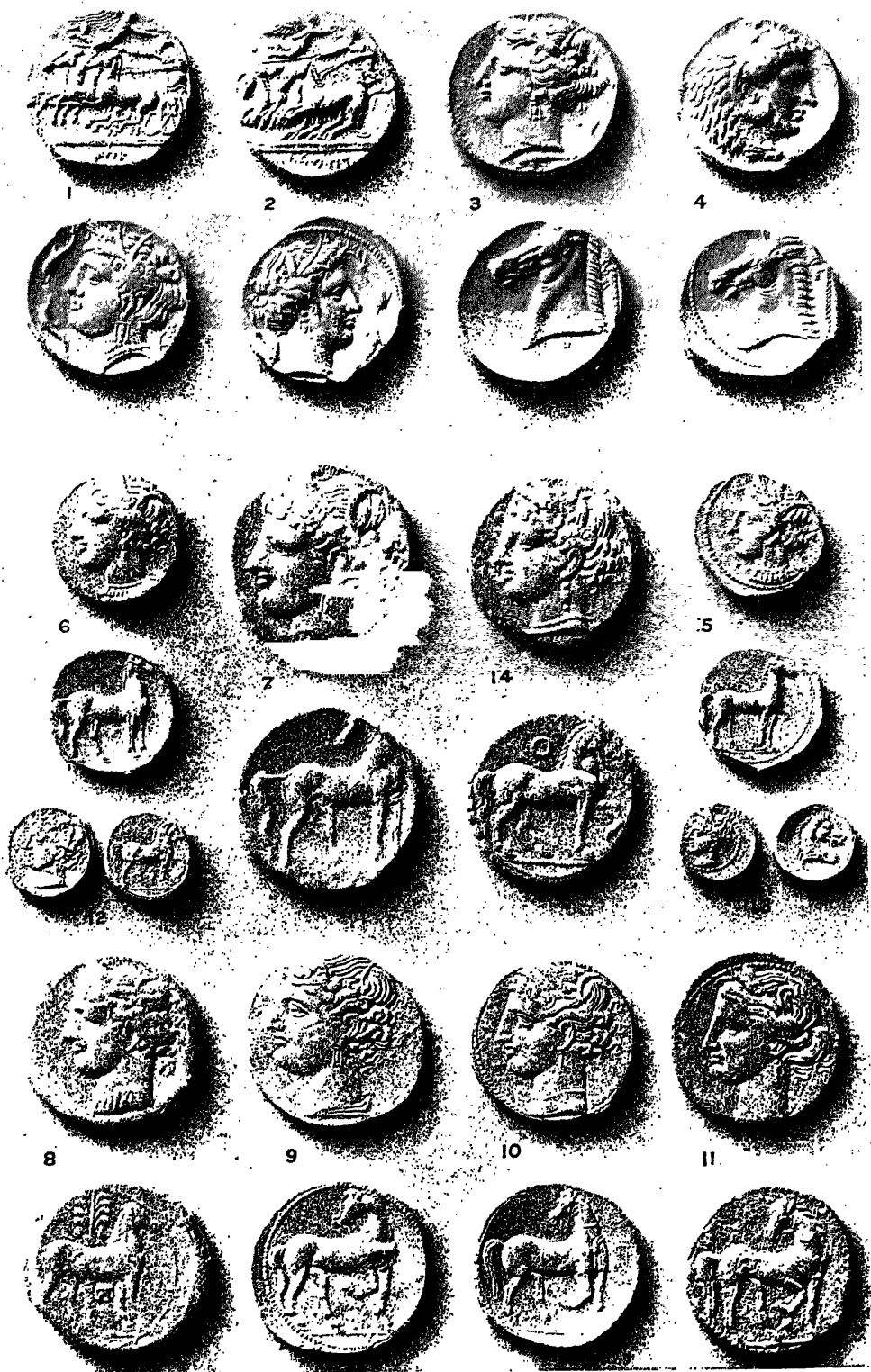
64. THE CHATSWORTH APOLLO.

BY the kindness of the Duke of Devonshire the Department of Greek and Roman Antiquities is enabled for the next few months to exhibit in the Bronze Room the Chatsworth bronze head of Apollo (Pl. XLVIII).

The head, which is broken from a statue of over life-size, has not been on view in London since the Burlington Fine Arts Exhibition of 1904. Obtained in Smyrna by the sixth Duke of Devonshire a



XLVIII. BRONZE HEAD OF APOLLO LENT BY
THE DUKE OF DEVONSHIRE



XLIX. CARTHAGINIAN COINS

hundred years ago, and reported to have been found at Salamis in Cyprus, it remained at Chatsworth for many years almost unnoticed, until in 1896 Fürtwangler pointed out that it was a Greek original of about 460 B.C. (*Intermezzi*, p. 1). Since then a voluminous literature has gathered around it: the formal publication by Mrs Strong in *Antike Denkmäler*, iv, Pls. 21-23, should be cited: there is still, however, no agreement as to the sculptor or school of sculpture with which it is to be connected. A recent study from the pen of Professor Wace (*Journal of Hellenic Studies*, 1938, p. 90) emphasizes the extraordinary complexity of its construction; the skull was first cast, by the sandbox process; the left ear was then added (there seems to be no right ear), and next the hair in more than a score of separate pieces cast from wax patterns; smoothing, chasing, and insertion of the eyes, in ivory or glass, followed. That Greek bronze statues were made in parts was known from a vase-painting in Berlin which depicts the making of two colossal figures, but the extent to which subdivision was carried, the number of craftsmen necessary, and the comparatively subordinate role played at this period by the artist or designer have not hitherto been fully realized. F. N. PRYCE.

65. CARTHAGINIAN COINS.

THE Department of Coins and Medals has recently made some important additions to the series of Carthaginian coins which will form the subject of the next Greek catalogue. In spite of their preoccupation with trade and commerce it was only late that the Carthaginians, like other Semitic peoples, came to use coined money. They learnt to do so from the Sicilian Greeks, and the first Punic coinage is that of the individual settlements, Motya, Panormus, &c., in Western Sicily, which begins towards the end of the fifth century B.C. and lasts for fifty years or more. It closely imitates Greek models both in standard and type, and even at first in alphabet. Pl. XLIX, nos. 1 and 2, are late silver tetradrachms of this period bearing the inscriptions, already in Punic, *Ziz* and *Rashmelkart* (Cape Melqart), of which the first appears to be the native name of Panormus, the second that of Cephaloedium (Cefalù), a rocky headland on the northern coast. The types are those of Syracuse, the racing chariot,

and a female head which the Carthaginians may have thought of as their goddess Tanit, but which resembles in all respects, down to the encircling dolphins, the Syracusan Persephone: while the style of the first coin has a certain Punic flavour, the second is pure Greek. At the same time, apart from such local issues, the Carthaginian state coined its own money in large quantities, principally to pay the armies of mercenaries for the wars against Dionysius, Agathocles, and Pyrrhus. These coins have such legends as *Ammachanat* (People of the camp), &c. Pl. XLIX, no. 3, is unique in bearing the initial letter only of this word on the reverse, no. 4 in bearing no legend at all. At first these coins are not less Greek in feeling than the others, but the types cease to be purely imitative: the gold stater, Pl. XLIX, no. 5, shows the African horse combined with the same goddess as before: Pl. XLIX, nos. 3-4 (silver tetradrachms), a palm-tree (phoenix) and a horse's head. The first is, of course, a play upon the racial name; the second recalls the legend told by Vergil of the foundation of Carthage—how the first settlers in their digging unearthed a horse's head, *caput acris equi*, and took it for a sign of the city's great destiny. The head in the lion skin is copied from that of Heracles on the silver of Alexander the Great, but no doubt the Carthaginians would name it Melqart as they named the other Tanit.

From the third century B.C. onwards the coinage develops an increasing character of its own, both in form and style. The gold, now of lighter weight, is heavily alloyed with silver (Pl. XLIX, no. 6), and the silver often with baser metals (Pl. XLIX, no. 7, a tetradrachm known in one other example only). Pl. XLIX, nos. 6-7 were still struck in Sicily during the Pyrrhic or the First Punic Wars, Pl. XLIX, nos. 8-11 (base tetradrachms), in Africa, in the period from the First to the end of the Second Punic War. The latter are sometimes indistinguishable in their metal from bronze, and represent successive stages in the process of currency depreciation when the death struggle with Rome, suspended and renewed, and the ruinous revolt of the mercenaries tried the resources of the state to extremity. How severe the strain must have been appears from a casual notice which has survived to the effect that even early in the century a fiduciary currency of stamped leather was in use. Besides the content, the

style too has changed. The head, though still outwardly the same, can no longer be mistaken for that of a Greek goddess; an emphasis and a heaviness of feature which may reproduce racial traits reveal themselves in all varieties, widely though they differ from each other. The design too, especially of the reverse, has become shallower in relief and increasingly stylized to fit the space it has to fill. On Pl. XLIX, no. 8, the horse is again combined with a palm-tree and a little device, the so-called sign of Tanit, which perhaps represents an altar with cult-object. Pl. XLIX, nos. 9-11 (the first two varieties hitherto almost unknown) come from a large find made recently in Southern Tunis.

Finally, Pl. XLIX, nos. 12-13 (gold drachm or hemidrachm) and no. 14 (silver tetradrachm) represent the last stage of Carthaginian history, when, after Hannibal's defeat, the city sank from imperial to provincial status. The coins are of good metal again. Commerce is the main activity, the mercenaries are disbanded and no sudden strains need be put upon the currency. The types and character of the coinage remain substantially the same; notice the attention to detail in the horse's head on Pl. XLIX, no. 13, and the muscle of the horse on no. 12. A curious feature is the toothed or serrated edge of which no. 14 provides an example. The object of this device is not certain; it was, perhaps, to make forgery more difficult. This coin, which comes from a find on the north coast of Tunis also containing numerous Roman denarii, is one of the last Carthaginian coins, and must have been struck shortly before the Romans destroyed the city in 146.

E. S. G. ROBINSON.

66. ROMAN COINS.

FROM Richborough Castle comes a hoard of over 800 radiate coins, mainly imitations, in extremely barbarous style, and many of them of the diminutive types that we now call 'Minimi'. Yet, deplorable as these coins are in the picture they present of a degradation in the moneyer's art that can hardly render a Roman name correctly and that is always tending to dissolve types into meaningless patterns, they make a strong appeal to the historical imagination, for, as a number of indications combine to show, they can hardly be anything else than the coinage of the Jutes who settled

in Thanet—whether of Hengist and Horsa and their first bands or of later generations of settlers we cannot yet tell. A break through on the numismatic side into the secret reserve of the Dark Age in Britain has for some years appeared imminent: it may now be claimed as successful, at least on a limited front. The coins come to the Museum through the kindness of His Majesty's Commissioners.

The coinage of Carausius never fails for long to yield some fresh surprise. The latest is a new type in the famous series of 'Carausius et fratres sui'—hitherto confined to the one reverse type of 'PAX AVGGG'. The reverse of the new coin—unfortunately very inferior in condition—celebrates VIRTVS AVGGG 'the Valour of the three Augusti', Diocletian, Maximian, and Carausius, and shows the three standing as soldiers, each holding the globe of world-power and the sceptre of imperial dignity.

The obverse is too worn to give any reliable reading, but the three jugate busts of the colleagues are clearly visible. The mint-mark is of London, MLXXI, the date *c.* A.D. 289. The accord with Rome, extorted by Carausius after the unsuccessful attempt of Maximian to crush him at sea, did not last long. 'Carausius and his brothers' were unable to keep the peace they had made. But the new coin clearly suggests that this interesting issue, though certainly never plentiful in circulation, may have had a much richer content than we have hitherto imagined.

H. MATTINGLY.

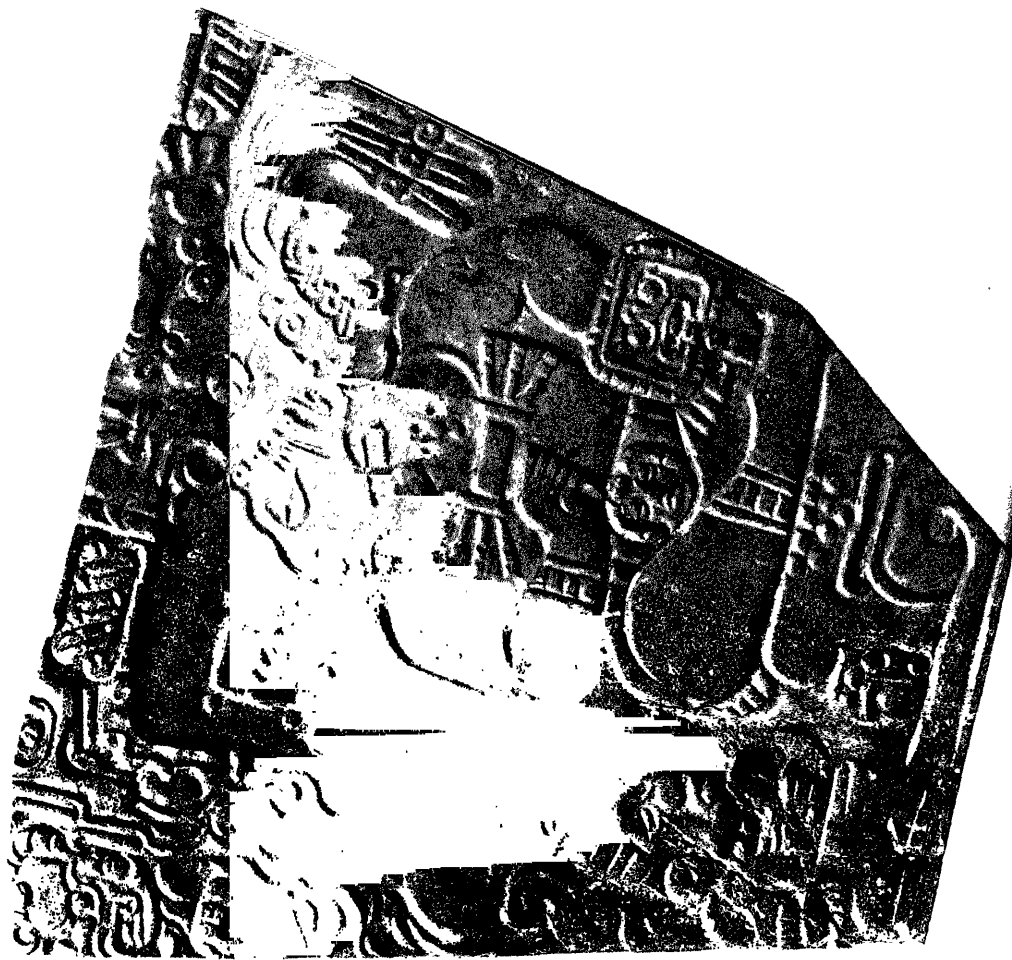
67. COINS OF THE MOGHUL EMPEROR AKBAR.

WITH the generous help of Mr C. S. Gulbenkian, the Museum has acquired a number of important gold coins of the Great Moghul Akbar from the celebrated collection formed by Mr Nelson Wright. Some of them are of historical interest, such as the only known mohur of the mint of Malpur and the earliest known mohurs of Ahmadabad, Agra, Jaunpur, and Patna mints. Others bear Akbar's new creed and are permanent memorials of Akbar's short-lived experiment in forming a new religion—the *Dīn Ilāhī*. Two fine mohurs with legends forming a Persian couplet commemorate Akbar's jubilee. All the pieces are beautiful specimens of Muslim calligraphy.

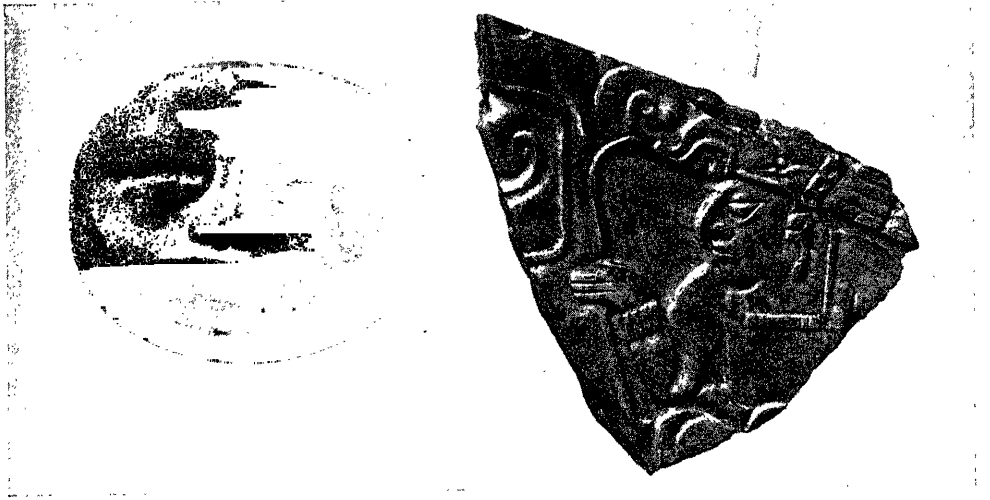
J. ALLAN.



a



L. MAYA JADE CARVINGS FROM THE GANN BEQUEST
b



a

b

c



LI. MAYA JADE AND BASALT CARVINGS FROM
THE GANN BEQUEST

68. THE GANN JADES.

BY the bequest of the late Dr Thomas Gann the British Museum has received one of the finest collections of Central American carvings in jadeite and basalt ever acquired over a number of years by a single individual.

The sites from which they were obtained are, unfortunately, not defined with accuracy, but they obviously come from the Central Maya area, and in the main from British Honduras. The illustrations are sufficient testimony to the extraordinary facility with which the early inhabitants of Central America, ignorant of the use of iron, could carve hard stones such as jadeite and basalt.

The finest piece (Pl. L*b*), a jadeite plaque representing a seated chief in full regalia, with an attendant, is in the particular style which is associated with the celebrated site of Copan, and recalls the seated figures represented on a lintel from that site, exhibited on the North Landing of the British Museum (Maudslay Collection).

In certain cases, notably this large plaque, it is clear that the object has been trimmed, possibly owing to an accidental breakage in early times. Ornaments of this class were obviously regarded as heirlooms and much treasured by the later population owing to the fact that jadeite seems to have become extremely rare.

The basalt mask (Pl. LI*b*), exhibiting a high degree of skill in modelling, was evidently inlaid with other materials to represent eyes and teeth, but as in most other examples, the inlay has disappeared. The incised lines on cheeks and chin probably represent designs painted on the face, as was the custom of the ancient Maya peoples.

Some of the pendants (Pl. LII), representing a human head enclosed in the jaws of a monster, are symbolical of the earth, which swallows the sun every evening.

Unfortunately there are no recognizable glyphs which can give any clue to the exact dating of these specimens in Maya chronology, but they obviously date from a period very considerably before the discovery of America.

T. A. JOYCE.

69. AN 'ECCENTRIC' FLINT FROM THE GANN BEQUEST.¹

INCLUDED in the Gann Bequest is one of the most remarkable specimens of the so-called 'eccentric' flints yet discovered (Pl. LIII). It is said to have been originally found at the famous Early Maya site at Quiriguá.

This object must have been of considerable ceremonial significance to its makers, since although it is of no practical utility either as tool or weapon, the fabrication of such a piece from brittle chert called for the highest qualities of technical skill and patience. In outline it resembles a fork, but closer inspection reveals four human faces, two with elaborate head-dresses. It is probably the most remarkable example of stone flaking technique which has yet come from Central America.

T. A. JOYCE.

OTHER ACQUISITIONS

MANUSCRIPTS (WESTERN).

Processional, from Poissy, early 16th century. Add. MS. 45111. *Presented anonymously.*

Letter-book of Major-General A. M. A. Hamilton, in the West Indies, 1804. Add. MS. 45112. *Presented by Mr George Chapman.*

Supplementary Hyndford Papers (see Add. MSS. 11365-87), 1749-52, &c. Nine volumes. Add. MSS. 45113-21. *Presented by Sir Windham Carmichael Anstruther, Bart.*

Journal of Louisa Emilia Bunbury (d. 1828), recording a journey in France in 1827. Add. MS. 45134. *Presented by Mr A. Francis Steuart.*

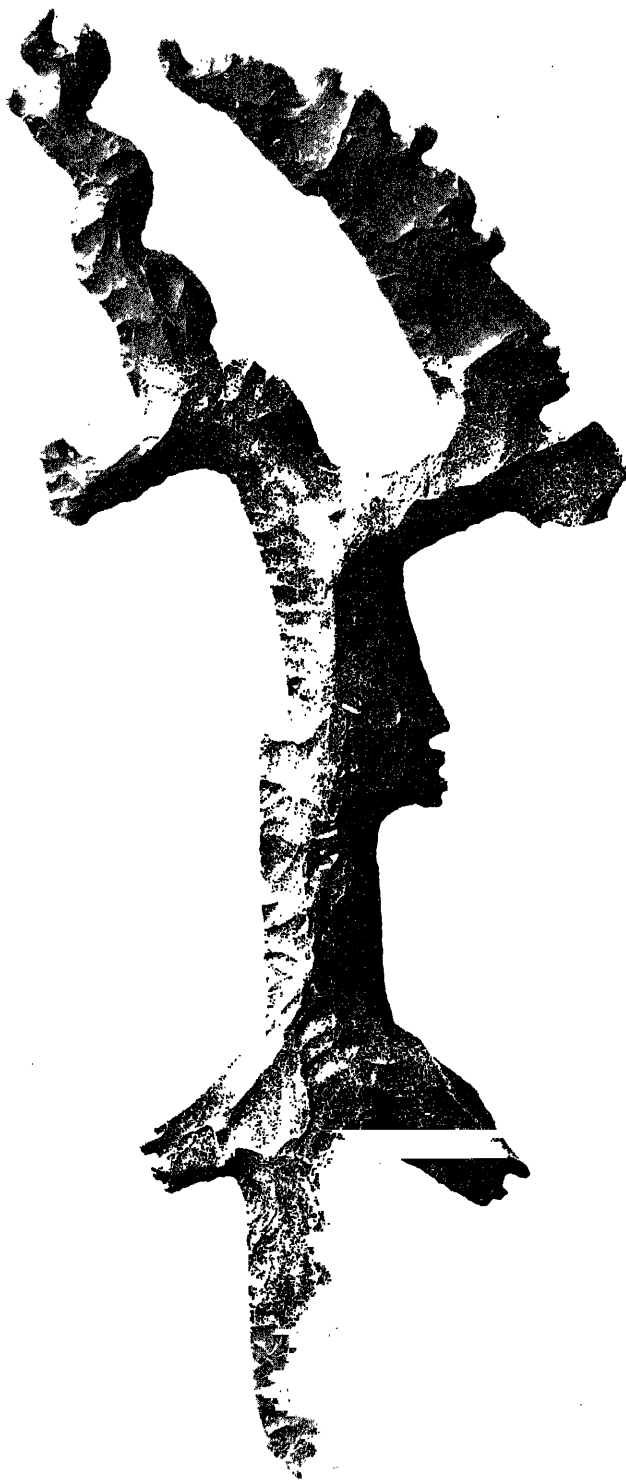
'The Life of Toby': a paraphrase of the Book of Tobit, 18th century. Add. MS. 45139. *Presented by Dr T. O. Mabbott.*

Supplementary Papers of the first Lord Scudamore (see Add. MSS. 11041-59, 11689, 11690, 11816, 35097, 35207), from the Phillipps Collection. Nine volumes. Add. MSS. 45140-8. *Presented by Mr Wilfred Merton, F.S.A.*

¹ See T. A. Joyce, 'The Eccentric Flints of Central America', *Journal of the Royal Anthropological Institute*, vol. lxii, 1932.



LII. MAYA JADE PENDANTS FROM THE GANN BEQUEST



LIII. MAYA 'ECCENTRIC' FLINT
FROM THE GANN BEQUEST

A volume of 17th century collections. Add. MS. 45154. *Presented by Dr T. O. Mabbott with one Oriental MS. (transferred to Dept. of Oriental Printed Books and MSS.).*

Astronomical Calendar, &c., 15th century. Add. MS. 45155. *Presented by Mr J. J. Chaplin, through Mr C. F. Tebbutt.*

Letters and Papers of George Prideaux Harris relating to the settlement of Tasmania. 1803-12. Two volumes. Add. MSS. 45156, 45157. *Presented by Mrs Mary Delpratt Harris, through Mr S. C. Ratcliffe, I.S.O.*

Note-books of Gertrude Lowthian Bell on archaeological sites in the nearer East, with plan. Add. MS. 45158 A-C. *Presented by Lady Richmond.*

Note-book of jottings concerning the family and life of Henry Christy, by St Clair Baddeley. Add. MS. 45159. *Presented by Mr St Clair Baddeley.*

'For the Fallen', by Laurence Binyon; an autograph fair copy. Add. MS. 45160. *Presented by Mr Laurence Binyon, C.H.*

A volume of semi-official letters to the sixth Baron Howard de Walden as Envoy to Portugal from Lord Palmerston and Earl Canning, 1836-49, 1864. Add. MS. 45176. *Presented by Mr F. Cavendish Bentinck, with the consent of the Residuary Legatees.*

'Ann Morgan's Love', by A. J. Munby; the autograph MS. Add. MS. 45177. *Presented by Sir Stephen Gaselee, K.C.M.G.*

Rough catalogue of a collection of 16th and 17th century pamphlets; from the Heber and Phillipps collections. Add. MS. 45178. *Presented by Mr Alexander Reynell.*

Transcript of Bodleian Library, MS. Twyne 2. Add. MS. 45179. *Presented by Mr F. F. Madan.*

Four authentications of relics, 1853-73. Add. Ch. 71248-51. *Presented by the Rev. N. Walter Mackey, O.S.B.*

Briefs of Pope Alexander VI, 1666-7. Add. Ch. 71252-6. *Presented by Mr Hugh Tolson.*

Portion of Court Roll of Pattishull manor, co. Stafford, 32 Henry VIII. Add. Ch. 71257. *Presented by Mr F. F. Madan.*

Impression, in green wax, of the obverse of the seal of the Court of Common Pleas, Henry VII or VIII. Detached Seal clxxxv. 2.

Presented by the Curator of the Public Library, Museum, Art Gallery, and Old House, Hereford.

Impressions of the seals of H.M. King George VI for the Duchy and County Palatine of Lancaster. Detached Seals clxxxv. 5-8. *Presented by the Chancellor of the Duchy of Lancaster.*

PRINTS AND DRAWINGS.

Two portrait drawings of Sir Charles Newton: (1) Red chalk, by Mary Severn, (2) Pencil and wash, attributed to G. F. Watts, R.A. *Bequeathed by Mrs Maud Mary Newton Frere.*

Anonymous fifteenth-century Italian engraving of Troilus. P.V. 20, 28b. *Malcolm Exchange Fund.*

Zoan Andrea, upright ornament panel. P.V. 84, 55. From the collection of Friedrich August II, Dresden. *Malcolm Exchange Fund.*

Attributed to Domenico Campagnola, Adoration of the Magi. P.V. 171, 19. From the collection of Friedrich August II, Dresden. *Malcolm Exchange Fund.*

William Blake, Edward and Elenor (*sic*). Line-engraving, published by the artist 1793. L.B. 8. Hitherto only known from two fragments in the MS. of Vala in the British Museum.

Anthony Devis, Spanish Chestnut at Tortworth, Glos. Water-colour. *Florence Fund.*

Album containing a MS. thesis by Sebastiano Resta (1635-1714) about Correggio's supposed visit to Rome, with a drawing attributed to Correggio. *Malcolm Exchange Fund.*

Commonplace book of Isabella Jane Knight (begun 1837), containing various portrait-drawings of the family and their friends, and a series of sketches by Edward Lear. *Bequeathed by Lt.-Col. Morley Knight.*

Seventeen drawings and thirty-one prints. *Presented by the Contemporary Art Society.*

William Callow, two water-colours and one pencil drawing. *Florence Fund.*

J. F. Clermont (1717-1807). Domestic interior. Pencil. *Florence Fund.*

J. B. M. Pierre (1713-89). A scene from the 'Don Japhet Darmenie'. Pen and wash. *Florence Fund*.

Baldassare Franceschini, Martyrdom of St. Lucy. Pen and wash. *Malcolm Exchange Fund*.

William Strang, portrait of FitzRoy Carrington. Chalk. *Presented by Mr FitzRoy Carrington*.

Major-General J. J. Cockburn, Sketch-book and seven additional drawings. *Presented by Mr F. Thacker*.

Guido Bach, six drawings.

Cornelis Bol after Abraham Casembrot, five topographical etchings, including one of Lambeth Palace.

Thomas Rowlandson, eighteen original prints, partly coloured.

Volume of miscellaneous Russian Woodcuts and Engravings, chiefly of the seventeenth century.

J. K. Sherwin after Rowlandson, Smithfield Sharpers. Etching. *Presented by Mr Minto Wilson*.

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A wooden Osiris figure, of the Roman period. *Presented by the late Mr Alan W. Shorter*.

A blue-glazed scarab of Aahmes I of the XVIIIth Dynasty. *Presented by Professor P. E. Newberry*.

Series of sherds from excavations illustrating (1) neolithic, chalcolithic, and Early Bronze III types at Jericho, (2) three prehistoric periods at Sakje Geuzi, (3) early periods at Mersin in Cilicia. *Presented by Professor John Garstang*.

GREEK AND ROMAN ANTIQUITIES.

Two Minoan intaglios: lenticular, with crescent patterns, Middle Minoan; and glandular, lion and bull, Late Minoan.

Mycenaean three-handled squat jar, from Nauplia. *Presented by Commander W. J. H. Anton*.

Thirty-four Mycenaean sherds from Tell-el-Amarna; and ten from Sesebi. *Presented by the Egypt Exploration Society*.

Cypriote bottle with incised ornament, Early Bronze Age; and a large bronze key of the Roman period. *Presented by Miss Lefroy*.

Two Cypriote vases: (1) jar with incised ornament; (2) flask of

animal form with decoration in relief and incision; late stage of Early Bronze Age.

Cypriote jar with painted geometric decoration, Early Iron Age. *Presented by Mrs F. Ransom.*

Bronze horse's bit, with decoration of birds and foreparts of horses, apparently a survival of Villanovan tradition; Etruscan, about 4th century B.C.

Faience head, probably a portrait of a Ptolemaic princess.

Terracotta mould for head of woman, inscribed HPA, from Taranto. *Presented by Dr M. Grünwald.*

Terracotta votive bird, tortoise, and small Laconian jug. *Presented by Mr J. L. Harvey.*

Two pottery bowls from Gouraya, Algeria; 3rd-2nd century B.C. *Presented by Mr Reginald A. Smith.*

Four Hellenistic rings: (1) gold with sard intaglio; heads of man, horse, sow; (2) silver; male and female heads confronted; (3) silver; Herakles and the Nemean lion; (4) silver; Eros and lion. *Presented by Mr W. G. Buchanan.*

Arretine pottery and bone toilet implement from a Roman tomb near Cordova, Spain. *Presented by Dr W. L. Hildburgh.*

Four Roman intaglios: (1) sard, woman stepping on to prow of ship; (2) sardonyx, lion devouring bull; (3) jasper, gryllus; (4) jasper, bust of the Tyche of Mothone (Messenia); below, a river-god.

BRITISH AND MEDIEVAL ANTIQUITIES.

Pottery vessel and a series of flint raclettes from the donor's excavations in North Kent. *Presented by Mr J. P. T. Burchell, F.S.A.*

Hoard of three flint axes of the Neolithic period found near Peaslake, Surrey. *Presented by Mrs A. Fullerton, Sir Wilfrid Greene, and Mr D. Barnes Brand.*

Three dug-out canoes, two of which were used as a coffin and its cover, and accompanying grave-goods, from the Loose Howe burial-mound in North Yorkshire. *Lent by the Milburn Estates, Ltd.*

Early British iron spear-head with ornamental bronze plates, from the Thames: formerly on loan (see *B.M.Q.*, VI, p. 104). *Presented by the late Captain John Ball.*

Millefiori enamel brooch from a late Roman deposit at Chesterholm, Northumberland. *Presented by Mr Eric B. Shirley, F.S.A.*

Votive objects, fragments of sculpture, and pottery from the site of the Roman temple at Worth, Kent. *Presented by Mr F. J. Durban.*

Silver spoon with 'wodewose' knop, 15th century. *Presented by Mr and Mrs Norman Gask.*

Silver quaich, Inverness, c. 1720, and a silver porringer, London, 1701-2. From the collection of the late Mr Rennie Manderson. *Presented by Mrs Manderson.*

COINS AND MEDALS.

Three portrait medals of the numismatist Richard Thomas Samuel. *Presented by Mr G. A. H. Samuel.*

A bronze medal commemorating the tercentenary of the foundation of the city of Ubatuba, 1637-1937. *Presented by the Instituto Historico de São Paulo.*

A number of miscellaneous coins, including a gold quarter stater of the Allobroges, silver and bronze Greek coins of Syracuse, Velia, and Egypt, and eight Roman Republican denarii. *Presented by Miss K. Haig.*

A portrait medal of King Edward VIII by the Hungarian medalist Kormis. *Presented by Mr V. Ohly.*

A gold medal commemorating the erection of the George Canning Memorial in Buenos Aires. *Presented by the Canning Memorial Committee, Buenos Aires.*

The medal commemorating the Royal Hobart Centenary Regatta, 1938. *Presented by the Royal Hobart Regatta Association.*

Twelve boy bishop's tokens of the 16th century. *Presented by Mr J. B. Caldecott.*

Thirty-five coins struck in nickel, bronze, and alloys at the King's Norton Mint. *Presented by I.C.I. Metals, Ltd.*

ETHNOGRAPHY.

An ethnographical series from the Nupé country, Northern Nigeria.

Three baskets from the WaBena, and an ebony hoe from the WaPogoro, Tanganyika Territory. *Presented by Mr T. Culwick.*

A series of ancient pottery vessels and textiles from various sites in Peru, including Pachacamac.

Brass receptacle for holding war levy of gold dust, a brass ceremonial ladle, a bronze cup from Obuasi, and a series illustrating the manufacture of a ball-headed metal pin, all from the Gold Coast. *Presented by Capt. R. P. Wild.*

Two plaited grass roulettes for ornamenting pottery, from the Bantu Kavirondo, Kenya Colony. *Presented by the Ven. Archdeacon A. E. Owen.*

A Chimu style pottery vessel from Peru, and a teapot and two incised gourd vessels, probably from Brazil. *Presented by Miss Calverley.*

Three ceremonial swords from King Prempeh's palace, Ashanti, Gold Coast, a dagger with sheath from Omdurman, and other objects from the Sudan. *Presented by Mr H. Ruscoe Eady in memory of the late Major F. O. Eady.*

A technological series illustrating lac craft from Ceylon. *By exchange with the Colombo Museum.*

A chief's ivory war horn from the Babimbi, Cameroons under French Mandate. *Presented by Mr L. Makinson-Saunders.*

A musical instrument and other ethnographical objects from Southern Nigeria, collected by Henry Foskey about 1885. *Presented by Mr C. Theobald.*

A large ethnographical series from the Bantu Kavirondo tribes, Kenya Colony.

A large series of pottery vases and ocarinas, stone implements and jadeite, serpentine, and rock crystal beads and amulets, excavated on the Bay Islands, Honduras. *Presented by Lord Moyne, P.C., D.S.O.*

A bronze rod with two snakes in relief, surmounted by a figure holding a rattle staff and celt. Obtained by the donor on the Benin Expedition, 1897. *Presented by Mr Norman Clough.*

A miniature stone celt from Jos, Bauchi Plateau, Northern Nigeria. *Presented by Mr A. Stanley Williams.*

A feather headband, two tooth necklaces, and three clay dolls, from the natives of the states of Para, Amazonas, and Matto Grosso, Brazil. *Presented by Mr W. R. Dawson.*

A Maori flax cloak with 'taniko' border, collected between 1850

and 1860, a wooden club with crescentic head, a wooden club from the New Hebrides and a wicker shield from Guadalcanar, Solomon Islands, collected by Bishop Patteson before 1866, and a nephrite axe-head from New Caledonia.

Two jade pendants, one in the form of a ceremonial figure, the other engraved with three glyphs, an engraved shell pendant, and a series of beads, ancient Maya, probably from Guatemala or Honduras. *Presented by Mrs Gann.*

EXHIBITIONS

WESLEY BICENTENARY.

AN exhibition of manuscripts illustrating the life of John Wesley was opened in the Grenville Library on 24 May, the bicentenary of his conversion. An interesting description of Wesley at work soon after his conversion is shown in the diary of Richard Viney (no. 1). The other exhibits include Wesley's poem on the episode of Grace Murray, his offer to raise volunteers in 1756, and his ordination of ministers for America (nos. 2, 3, and 7). Most of the exhibits are taken from the series of letters, recently presented by Mr C. Tindall, C.I.E., and as yet unpublished, from Wesley to Ann Tindall of Scarborough (nos. 12-25). These letters well illustrate the careful attention which Wesley bestowed on the local problems and idiosyncrasies, including in this case a tendency to versifying, of the numerous correspondents with whom he was chiefly acquainted by letter.

RECENT PUBLICATIONS

SINCE its acquisition the Codex Sinaiticus has been subjected to an intensive scrutiny, the results of which have now been embodied in a publication, *Scribes and Correctors of the Codex Sinaiticus*, by H. J. M. Milne and T. C. Skeat. While the findings of the discoverer and first editor, Tischendorf, have been in the main vindicated, two significant rectifications have been made, namely the scribes have been reduced from four to three, and the early group of correctors shown to be merely the scribes themselves acting as revisers, a vital point for textual critics. At the same time light is

thrown on the importance of the colophon designs, which, it now transpires, are the virtual sign manual of the scribe. This test has been applied in two appendices to elucidate the scribal problems of the Vaticanus and the Alexandrinus. It further transpires that the Sinaiticus was written to dictation. Only so can the peculiar spellings of the various scribes be accounted for. This fact again has an obvious bearing on textual criticism. A chapter is included on the material aspect of the MS., its condition, repair, and binding, largely based on notes by Mr Douglas Cockerell, who has already written briefly on the subject in this journal (*B.M.Q.*, X, 1936, pp. 180-2). In a series of plates at the end are reproduced all the colophons, both of the Sinaiticus and the Alexandrinus. The price is £1 12s. 6d.

APPOINTMENTS

THE Principal Trustees have made the following appointments:
Mr Hermann Justus Braunholtz, M.A., as Keeper of the Department of Ethnography and Oriental Antiquities.

Mr Cyril John Gadd, M.A., F.S.A., as Deputy-Keeper of the Department of Egyptian and Assyrian Antiquities.

Mr Archibald Dooley Brankston, B.Sc., University of London, as Assistant Keeper in the Sub-department of Oriental Antiquities.

Mr William Buller Fagg, B.A., Scholar of Magdalene College, Cambridge, as Assistant Keeper in the Department of Ethnography.

Mr Frederick Kemp Forrester, B.A., Scholar of Queens' College, Cambridge, as Temporary Assistant Cataloguer in the Department of Printed Books.



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